DOCUMENT RESUME

ED 034 743

SP 003 435

TITLE	Youth Music Institute. (University of Wisconsin, Madison, July 7-August 1, 1969.)
INSTITUTION	Wisconsin Univ., Madison. University Extension.
SPONS AGENCY	Music Educators National Conference, Washington, D.C.; Office of Education (DHEW), Washington, D.C.
PUB DATE	69
NOTE	132p.
EDRS PRICE	EDRS Price MF-$0.75 HC-$6.70
DESCRIPTORS	Changing Attitudes, Educational Innovation, *Institutes (Training Programs), Interinstitutional Cooperation, *Music Education, Secondary School Students, Secondary School Teachers, *Student Participation, *Student Teacher Relationship, *Teacher Attitudes

ABSTRACT

The purpose of the 4-week Youth Music Institute was to involve students, music educators, guidance counselors, and professional musicians in a common learning situation and, thus, to open a dialogue which "would help bridge the communication gap that exists between society, its educational institutions, and its youth." Although the subject matter was youth music, the underlying emphasis was on the teaching-learning process (the interpersonal student-teacher relationship) and on developing the attitudes necessary to effective communication. Among the distinctive features of the institute were: (1) its attempt to actually retrain music educators by introducing a new element into their teaching program (the music of youth, about which most music educators admittedly knew very little) and into the institute itself (student musicians as participants and, in many situations, as consultants); (2) its concern with music, musicians, and points of view from outside the music "establishment"; and (3) its employment of such instructional techniques as role-reversal (whereby students become teachers and vice versa) and total and continuous participant involvement in goal setting and program planning. The report includes a variety of materials related to the origin, operation, and outcomes of the project, considered one of the first of its kind. (JS)

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

ED034743

YOUTH MUSIC INSTITUTE

July 7 - August 1, 1969

THE UNIVERSITY OF WISCONSIN
Madison, Wisconsin

The Towers - 606 State Street
WHA T. V. Studios - 3313 University Avenue
The Regent - 1402 Regent Street

Sponsored By:

The United States Office of Education, The Music Educators National Conference, and the Extension Music Department, University Extension, The University of Wisconsin.

SP003435

YOUTH MUSIC PROJECT

TABLE OF CONTENTS

Sponsoring Organization Administration. 3

Institute Administration and Teaching Staff 4

Educators Attending Institute 5

Student Organization Membership 6

Contributing Agencies to Youth Project. 10

Teachers Group Area Reports 11

Critical Issues Discussed 48

Personal Minority Reports 52

Record Resource Listing 79

Partial Comments by Music Critics 86

- Allen Hughes, New York Times 87
- Charles Suber, Down Beat Magazine 90
- Thomas MacCluskey, Rocky Mountain News 91
- Leonard Feather, Los Angeles Times 95

Addendum 99

"Purpose of Project"

The purpose of the Institute is to bring educators and youth together in a common learning situation using the music of youth as the central theme. In an effort to bridge the communication gap that exists between society, its educational institutions, and its youth, the Institute will introduce educators not only to the music of youth, but also to those who compose this music, perform it, appreciate it, and enjoy it.

"Education takes a look at Youth Music"

If any common bond connects the youth of America, whether they are from the inner core of the cities or the outstretched areas of suburbia, it's music. The youth of America are identifying with their own music--the music they originate, perform, appreciate, and enjoy. By assisting educators in developing an insight and understanding of the music of youth, this program attempts to bridge the communication gap between society, its educational institutions, and its youth.

Educators today are increasingly aware that music in our society exists in many different forms. There is the music of the schools, music of the church, music of the community, music of mass media, and music of youth--the Now Music.

Never before in the history of Western civilization has the music of youth commanded so much attention. Our technological age has produced electronic musical instruments and a mass media system which affords all youth, regardless of musical or social background, an opportunity to perform, to compose, and to express themselves through music.

YOUTH MUSIC INSTITUTE

July 7 - August 1, 1969

U. S. Office of Education

Robert H. Finch, Secretary, U. S. Department of Health, Education & Welfare
Fred H. Hundemer, Chief, Education Professions Development Act, Branch Contracts and Grants Division Office of Administration
Don Davies, Associate Commissioner, Bureau of Educational Personnel Development
Donald N. Bigelow, Director, Division of College Programs
James Spillane, Director, Support Personnel
Ester Nichols, Music Program

Music Educators National Conference

Wiley Housewright, President, Music Educators National Conference, School of Music, Florida State University, Tallahassee, Florida
Charles L. Gary, Executive Secretary, Music Educators National Conference, Washington, D. C.
Charles B. Fowler, Editor, Music Educators Journal, Music Educators National Conference, Washington, D. C.
Joan Gaines, Director of Public Relations, Music Educators National Conference, Washington, D. C.
Charles O. Moody, Deputy Executive Secretary, Music Educators National Conference, Washington, D. C.
Gene Morlan, Associate Executive Secretary, Music Educators National Conference, Washington, D. C.

The University of Wisconsin Administration

Fred Harvey Harrington, President, The University of Wisconsin, Madison
H. Edwin Young, Chancellor, The University of Wisconsin, Madison Campus
Henry L. Ahlgren, Chancellor, University Extension, Madison
George G. Strother, Vice Chancellor, University Extension, Madison
Harold W. Montross, Dean, University Extension, Literal and Professional Studies, Madison
Thomas Averill, Assistant Dean, University Extension, Liberal and Professional Studies, Madison
Emmett R. Sarig, Director, University Extension Arts, Professor of Music,Madison
Richard Lutz, General Manager, WHA TV
James Robertson, Director, WHA-TV
Robert Lee, Director of Wisconsin Center, Madison
Elroy Hirsch, Director of Athletics, U. W. , Madison
Oscar Dammon, Director of Athletic Ticket Office, University of Wisconsin,Madison

Youth Music Project Administration

Emmett R. Sarig, Director, Youth Music Project, University Extension, 606 State Street, Madison, Wisconsin 53706
Richard F. Zellner, Assistant Director, Youth Music Project, University Extension, 606 State Street, Madison, Wisconsin 53706
Michael George, Assistant Director, Youth Music Project, University Extension, 606 State Street, Madison, Wisconsin 53706
John P. Wilson, Administrative Assistant, Youth Music Project, University Extension, 606 State Street, Madison, Wisconsin 53706
Everett Goodwin, Equipment and Properties, Youth Music Project, University Extension, 606 State Street, Madison, Wisconsin 53706
Mark Messer, Equipment and Properties, Youth Music Project, University Extension, 606 State Street, Madison, Wisconsin 53706
Embry A. DuBose, Student Counselor, Youth Music Project, University Extension, 606 State Street, Madison, Wisconsin 53706
Susan Anderson, Student Counselor, Youth Music Project, University Extension, 606 State Street, Madison, Wisconsin 53706
Joyce Buchner, Secretary, Youth Music Project, University Extension, 606 State Street, Madison, Wisconsin 53706
LaVerne Alme, Secretary, Youth Music Project, University Extension, 606 State Street, Madison, Wisconsin 53706
Paulette Banks, Secretary, Youth Music Project, University Extension, 606 State Street, Madison, Wisconsin 53706

Youth Music Project Housing

Loren Moen, Manager, The Regent
Ronald Schue, Manager, The Towers

Youth Music Institute Teaching Staff

Edgar Friedenberg, State University of New York, Department of Social Foundations, Buffalo, New York
Jay Ruby, Temple University, College of Liberal Arts, Department of Anthropology, Philadelphia, Pennsylvania
Anthony Bernhard, Department of Sociology, University of California, Davis, California
Gail Farewell, The University of Wisconsin, Department of Counseling and Guidance, Madiaon, Wisconsin
Harry Morgan, Bank Street College of Education, New York, New York
George L. Duerksen, Chairman of Music Education, University of Kansas, Lawrence, Kansas
John Szwed, Department of Anthropology, Temple University, Philadelphia, Pennsylvania
Joseph Casey, Professor, Eisenhower University, Senecca, New York
Dr. Charles Taite, University Hospital, University of Wisconsin, Madison
John Hill, Columbia Recording Company, New York, New York

Professional Music Groups

New Colony Six
Bob Seger System
Serfs
Oliver
Sweetwater

Music Educators

Ronald DeVillers, Pulaski High School, 2500 West Oklahoma, Milwaukee, Wisconsin
W. Valgene Routch, 31 South Penn Street, Allentown, Pennsylvania
Verbeck Smith, School District No. 400, Mercer Island, Washington
Robert Baden, George Washington High School, 1005 Mt. Vernon Avenue,Alexandria Virginia
Richard Longfield, East High School, 515 N. 48th St., Phoenix, Arizona
Leroy Hicks, Douglass High School, 900 N. Eastern, Oklahoma City, Oklahoma
Waldo King, Roosevelt High School, 1410 N.E. 66th, Seattle, Washington
Tommy Goff, Auburn High School, Dean Road, Auburn, Alabama
David Hayden, Edison Technical High School, Rochester, New York
Joseph Crawford, Charlotte Amalia High School, St. Thomas, Virgin Islands
Velma Rowe, Northeast High School, 550 16th Street, St. Petersburg, Florida
Duane Burr, Prescott Public Schools, P. O. Box 1231, Prescott, Arizona
Arnold Lehmann, 2925 E. Derbyshire Rd., Cleveland Heights, Ohio
Fred Langrock, Forst City High School, Forest City, Iowa
Willard Budnick, Wayzata High School, Wayzata, Minnesota
Ruth Haber, 1170 Peninsula Blvd., Hewlett, New York
Richards Merley, 1200 Knight Street, Helena, Montana
Dr. Leon Burton, Hawaii Curriculum Center, University of Hawaii, 1625 Wist Place, Honolulu, Hawaii
Fred Schmale, 1200 N.E. 201st, Troutdale, Oregon (Reynolds School District)
Tom Finkelstein, Northwest Jr. High, Meridian, Mississippi
Sister Carmelo Montalvo, St. Anne High, 1395 Rogers Avenue, Ft. Smith, Arkansas
Ruth Stolfo, Edsel Ford High School, 20601 Rotunda Drive, Dearborn, Michigan
Edward Anderson, Mt. Tohoma High School, Tacoma, Washington
Wendell Pritchett, Division of Music Education, 21st & Parkway, Philadelphia, Pennsylvania
Delton Bettridge, North West Jr. High School, 1400 Goodwin Avenue, Salt Lake City, Utah
Robert Glover, Hoech Jr. High School, 3312 Ashby, St. Ann, Missouri
Lena McLin, 1474 W. 114th Place, Chicago, Illinois
Patrick Marcinko, Central High School, Scranton, Pennsylvania
Abe Silver, Northeastern,High School, Detroit, Michigan
Anderson White, Chadsey High School, Detroit, Michigan
Frank Lindgren, 799 "F" Street, San Bernardino, California

Guidance Counselors

Richaed Callwood, Jr., Charlotte Amalie High School, St. Thomas, Virgin Islands
Lorna Erickson, Roosevelt High School, 1410 N.E. 66th, Seattle, Washington
Leonard Pattie, Mercer Island High School, 9100 S.E. 42nd, Mercer Island, Wash.
Barbara Sabb, Douglass High School, 900 North Eastern, Oklahoma City, Oklahoma
Robert Mickelson, J. Muir Jr. High School, Milwaukee, Wisconsin
Richard Sundquist, Mt. Tahoma High School, Tacoma, Washington
George Merello, Ritenour Schools, 2634 WoodsonRd, Berkely, Mo.
Darol Dennison, 1395 Lincoln, Salt Lake City, Utah
Joseph Norman, 1403-05 No. 52nd Street, Philadelphia, Pa.
Clarence Sherrill, 16102 Harlow, Detroit, Michigan

Angela Futch, 6800 Stewart, Chicago, Illinois
Stanford Grier, Lindblom Tech. High School, 6130 Wolcott St., Chicago, Illinois

YOUTH MUSIC PROJECT
Student Organization Membership
July 7-11, 1969

NORTHEAST JAZZ COMBO, St. Petersburg, Florida

Donald Leighton, Jr., 16, Northeast High School, Piano
Dann Giannico, 19, Northeast High School, Bass
Rich Giannico, 17, Northeast High School, Drums
Paul Rowe, 15, Lakewood High School, Singer

MELLO HAWKES STEEL BAND, St. Thomas, Virgin Islands

Nathaniel Meyers, 16, Charlotte Amalie High School, Guitar Pan
Leslie Smith, 17, Charlotte Amalie High School, Double Tenor Pan
Wayne Donadelle, 16, Charlotte Amalie High School, Lead Pan
Stanley Krigger, 16, Charlotte Amalie High School, Conga Drums
Julian Rhymer, 15, Charlotte Amalie High School, Cymbals
Dante Frett, 17, Charlotte Amalie High School, Lead Pan
Glenn Elskoe, 17, Charlotte Amalie High School, Bass Pan
Alfred Lockhart, Jr., 15, Charlotte Amalie High School, Cello Pan
Craig Krause, 16, Charlotte Amalie High School, Double Second Pan
Mervin Brathwaite, 17, Charlotte Amalie High School, Guitar Pan
Mario Lanclos, 18, Charlotte Amalie High School, Double Second Pan
Wilburn Saddler, 15, Charlotte Amalie High School, Steel Pan

ANIMATE GALAX, Auburn, Alabama

Ken Clark, 17, Auburn High School, Organ
Bill French, 16, Auburn High School, Drums
John Millman, 17, Auburn High School, Guitar
William Whelchel, 16, Auburn High School, Bass Guitar
John Ard, 17, Oakridge High School, Oakridge, Tennessee, Singer

NEW BREED, Seattle, Washington

Brian Smith, 16, Roosevelt High School, Bass Guitar
Robert Duncan, 16, Roosevelt High School, Drums
Max Schwennsen, 16, Roosevelt High School, Tenor Saxophone
Leslie Young, 16, Roosevelt High School, Alto Saxophone
Allan Bergano, 16, Roosevelt High School, Piano

ROCHESTER INTER HIGH ROCK BAND, Rochester, New York

John Vitale, 16, Edison Technical and Industrial High School, Alto Saxophone
Bob Sereno, 15, Ben Franklin High School, Alto Saxophone
Michael Copeland, 17, Edison Technical and Industrial High School, Tenor Sax
Leon France, 15, Benjamin Franklin High School, Tenor Saxophone
Bruce Hussar, 14, Edison Technical and Industrial High School, Bari. Sax.

Arthur Agnello, 16, East High School, Trumpet
Tony Scuderi, 17, Trumpet
William Warren, 16, Edison Technical and Industrial High School, Trumpet
Richard Vitale, 14, Edison Technical and Industrial High School, Trumpet
Norm Strothers, 18, West High School, Trombone
Joseph Maier, 17, Edison Technical and Industrial High School, Drums
John Dixon, 19, Edison Technical and Industrial High School, Guitar
Gregory Fuller, 17, West High School, Guitar
Ross Scrivens, 16, West High School, Clarinet
Davide Prescott, 16, Madison High School, Singer
Hamer Ottizettaner, 16, Madison High School, Singer
David Rugless, 17, Organ
Steve Humphrey, 17, Singer

YOUTH MUSIC PROJECT
Student Organization Membership
July 14-18, 1969

SPRING FEVER, Mercer Island, Washington

Mike Benson, 14, South Mercer Junior High School, Lead Guitar
Mickey Monihan, 14, South Mercer Junior High School, Bass Guitar
Joe Poole, 15, South Mercer Junior High School, Organ
Scott Gavin, 15, South Mercer Junior High School, Rhythm Guitar
Frank McGann, 13, South Mercer Junior High School, Drums

THE SHAME, Milwaukee, Wisconsin

Jerry Jokisch, 16, James Madison Senior High School, Guitar
Paul Forgach, 16, James Madison Senior High School, Guitar
Joe Ciurro, 17, James Madison Senior High School, Drums
Lloyd Morris, 17, Pewaukee High School, Organ
James Gorton, 18, University of Wisconsin-Milwaukee, Guitar

THE TRINIKAS, Oklahoma City, Oklahoma

Debbie Sheffield, 16, Douglass High School, Piano
Georgetta Dixon, 16, Douglass High School, Vocal
Lenise Morgan, 17, Douglass High School, Vocal
Gloridene Tucker, 16, Douglass High School, Vocal
Ronald Hamilton, 18, Bass Guitar
David McKinney, 16, Douglass High School, Drums
Rocky Armstrong, 16, Douglass High School, Guitar

OX, Phoenix, Arizona

Tony Sajovetz, 16, Camelback High School, Organ
Bob Turner, 17, Camelback High School, Lead Guitar
Rick Robertson, 16, Camelback High School, Vocal
Bob Simmons, 16, Camelback High School, Bass Guitar
David McBrayer, 16, Camelback High School, Drums

TORNADOS, Alexandria, Virginia

Menzie Pittman, 18, T. C. Williams High School, Drums
Joseph O'Meara, 19, Bass Guitar
Steve Byram, 19, Rhythm Guitar
Gary Harvey, 19, Organ
Gary Toivanen, T. C. Williams High School, Guitar

YOUTH MUSIC PROJECT
Student Organization Membership
July 21-25, 1969

STARLIGHTERS, Chicago, Illinois

Richard Reese, 18, Lindblom Technical High School, Piano
Gregory Finley, 18, Vocal
Arthur Davis, 17, Vocal
Michael Lewis, 17, G. Westinghouse A. U. High School, Guitar
Rockey Arnold, 15, Chicago Vaction School, Saxophone
Henry Arnold, 16, Lindblom Tech., Guitar
Louis Runnels, 17, Farragut High School, Guitar

THE HAPPY WORLD, Tacoma, Washington

Mike Nelson, 18, Tacoma Community College, Lead Singer
Chuck Maylin, 18, Mt. Tahoma High School, Trumpet & Organ
Mike Leonard, 18, Tacoma Community College, Drums
Steve Kirby, 17, Mt. Tahoma High School, Saxophone
Steve Rick, 15, Lockburn Junior High School, Lead Guitar
Bob Toole, 18, Tacoma Community College, Bass Guitar

RITENOUR SCHOOL DISTRICT SINGERS, St. Louis, Missouri

Sandi Shelby, 16, Ritenour Senior High School, Guitar
Susan Shelby, 14, Hoech Jr. High School, Washtub
Debbie Abel, 14, Hoech Jr. High School, Guitar
Joy Jester, 16, Ritenour Senior High School, Organ
Judy Garland, 14, Ritenour Senior High School, Piano
Elizabeth Doublin, 14, Ritenour Senior High School, Piano
Marilyn Turner, 15, Ritenour Senior High School, Piano
David Pfeiffer, 15, Ritenour Senior High School, Vocal

RAY SMITH SEXTET, Salt Lake City, Utah

Kay Riggs, 17, West High School, Drums
Roger Kimber, 17, West High School, Bass Guitar
Greg Nenow, 15, West High School, Guitar
Craig Allen, 17, West High School, Trumpet
Alan Westrope, 15, West High School, Clarinet
Ray Smith, 18, West High School, Clarinet, Flute

FUTURES, Philadelphia, Pennsylvania

Richard Wright, 17, Bok Vocational School, Vocal
Harry McGilberry, 18, Bok Vocational School, Vocal
Jonathan King, 17, Bok Vocational School, Vocal
James King, 14, Thomas Junior High School, Vocal
Keith Stafford, 16, Harding Junior High School, Drums
Gerald Heith, 15, Overbrook High School, Guitar
Tyrone Peterson, 15, Overbrook High School, Guitar
Ronald Davison, 16, Overbrook High School, Conga
Kenneth Crew, 17, Overbrook High School, Vocal
Robert Mack, 15, Overbrook High School, Guitar

YOUTH MUSIC PROJECT
Student Organization Membership
July 28 - August 1, 1969

THEE CASCADES, San Bernardino, California

Matthew Goins, 17, San Bernardino High School, Vocal
Joseph Azios, 18, San Bernardino High School, Alto Sax
Steven Sloan, 14, Arrowview Junior High School, Trumpet
Jimmey Morales, 15, Curtis High School, Saxophone
Ray Saenz, 15, San Bernardino High School, Bass Guitar
Richard Gonzales, 18, Valley College, Guitar
Joe Martinez, 15, San Bernardino High School, Organ
Joe Fierro, 17, San Bernardino High School, Drums

MODERN JAZZ COMBO, Detroit, Michigan

Ronald Stewart, 17, Murray Wright High School, Bongo Drums
Reginald Fields, 16, Martin Luther King High School, String Bass
Walter Parham, 17, Northwestern High School, Saxophone
Charles Hopkins, 17, King High School, Trumpet
James Lewis, 18, Northwestern High School, Trombone
Eric Bluwett, 19, Pershing High School, Drums

DELPRESSIONS, Chicago, Illinois

Cedric Lewis, 17, Kenwood High School, Vocal
James Lewis, 15, Kenwood High School, Vocal, Piano
Marcellus LanFair, 15, Kenwood High School, Trumpet
Ricky Miner, 13, Bret Harte High School, Trumpet
Keith Blakey, 17, Hales Franciscan High School, Drums
Riccardo Pinkard, 15, Kenwood High School, Guitar

INSTRUMENTS AND EQUIPMENT WERE FURNISHED THROUGH THE COURTESY OF:

The National School Music Service, Inc., Elk Grove, Illinois

ALSO CONTRIBUTING WERE:

The Ludwig Drum Company, Chicago, Illinois
Ward-Brodt Music Company, Madison, Wisconsin
Forbes-Meagher Music Company, Madison, Wisconsin
Capital Music Shoppe, Madison, Wisconsin
Chicago Musical Instrument Company, Lincolnwood, Illinois

CONTRIBUTING AGENCIES TO YOUTH TRAVEL:

Altrusa Club, Madison, Wisconsin
The Johnson Foundation, Racine, Wisconsin

The following are Group Area Reports developed by the music educators and guidance counselors during the four week period. They contain information and statements which should be taken as recommendations from the committees as they worked, talked, and studied youth music with the youth groups attending the institute.

YOUTH MUSIC PROJECT

Area Group A

Duane Burr, Chairman	Ruth A. Stolfo
Tom Finkelstein	Willard H. Budnick
Sister Carmela Montalvo	Leon Burton

Critical Issue: Is youth music an expression of youth behavior, youth attitudes, and youth philosophy?

Music is one of many expressions of youth behavior, youth attitudes, and youth philosophy along with the other forces in society.

We believe that youth behavior, youth attitudes, and youth philosophy is influenced to a large degree by the mass media and the pressures of peer group acceptance. Students as well as others need to identify with long hair, dress, groups, or a teacher. Music attracts people through any combination of protest, musical and social ideas. From a musical viewpoint, we identify first to rhythm, then to texture, tone, harmony, etc. Anywhere teachers can interest any group of students with any type of music.

The world today has a tendency to scare people. Hence, young people tend to scare people. Hence, young people tend to be more idealistic because of the fact that they see much of this through the mass media. Students can and do operate with one or more sets of values. This is practically dictated by the intensity and speed at which the world moves around them. Therefore, they tend to overact and magnify their world.

Area Group B

Arnold Lehmann, Chairman	Ruth D. Haber
W. Valgene Routch	Fred Langrock
Fred Schmale	Richards Merley
	Richard Callwood, Jr.

Critical Issue: What role does creativity play in the music of youth? And who has the most influence in terms of the music of youth. The young people or the commercialistic music producer.

According to Mr. Arnold Lehmann of Cleveland, Ohio, "Creativity can be viewed from three standpoints--that of the composer, the performer, and the listener." The music educators discussed at some length the latter two areas. Mr. Lehmann also brought out that "performing groups create their own sound or interpretation of a piece even as each listener reacts to the performance in a unique way from every other listener--based on their several backgrounds.

Richard Callwood, St. Thomas, Virgin Islands, suggested that "electronic devices have given voice to a new dimension in creativity by bringing amplified guitars, amplified pickups and a multiplicity of electronic devices to bear upon the ultimate sound."

It was suggested by Mrs. Ruth Haber, vocal music instructor from New York, that "music of our young people is a vehicle through which their philosophy can be aired." This is evident in songs of protest as well as songs of affirmation such as "Say It Loud" which says "I'm Black and I'm Beautiful". She also concluded that creativity of youth music is only 1 per cent while it is 99 per cent repetition.

The suggestion to bring rock music into educational course offerings where it would be the medium to analyze harmony, form, and other elements of music drew a negative response from some educators, as they felt students wanted to listen and respond emotionally to their music rather than intellectually. Others, however, are using currently popular music to introduce early exploration into the elements of music and gradually moving back into musical practices of earlier history.

Mr. Dick Merley, Helena, Montana, felt that the "New youth music gives impetus to undisciplined creativity--a kind of experimental creativity."

"The music of youth is both performed and listened to creatively," says Portland, Oregon's music instructor, Fred Schmale, "and can be the catalyst to germinate deeper exploration into the more formal musical composition which educators refer to as "fine arts".

Area Group C

Velma Rowe, Chairman	David Hayden
Tommy Goff	Joseph Crawford
Verbeck Smith	Lena McLin

Critical Issue: What relation is there between the communication gap and the music of youth?

Young people feel that the key words in relating to their music are "total involvement." They feel that, in order to communicate with the performer of youth music, one must become totally involved. They don't think that adults become totally involved with the popular music of their youth or with the popular music of today.

This total involvement is apparently highly emotional. It is the opinion of our group that the overwhelming majority of today's young people haven't learned the less emotional but perhaps equally satisfying forms of esthetic appreciation.

In terms of curriculum planning, course offerings and class content our youth music needs should be determined on a local, social basis. Illustrating this point might best be done by relating an anecdote, Dave Hayden's first year in the Rochester School System.

When Dave went to work he found a school of 2000 students with 22 half-interested band members. The most direct way to get the students of that high school--band members and non-participants--involved in the music program was to form a "pop" band. After further investigation into pop preferences and available talent, a "soul" band was formed consisting of organ, bass guitar, guitar, drums, saxes, trumpets, trombone and three vocalists who performed steps as they sang. Interest in the group was immediate and enormous. As membership increased, the band was able to perform traditional marching and concert music while retaining student body acceptance. The popularity of the "soul" band grew citywide and rejuvenated band interest in several schools.

This is only one example of how local, social facets determine the method of reaching students, and is certainly not recommended as a national cure.

Youth music falls into many styles, and style areas are basically ethnic. However, there is a trend toward elimination of racial distinctions. Some of the styles of youth music that were identified are "British", "soul", "underground", "folk-rock", "jazz rock", and the style that is most appealing to adults (unidentified) such as Burt Bacharach, Andy Williams, etc.

Area Group D

Robert Glover, Chairman	Ronald DeVillers
Robert Baden	Leroy Hicks
Richard Longfield	Edward Anderson

Critical Issue: What effect does public school music education have on the music of youth and what effect does the music of youth have on public school music education?

Responses:

Many kids now involved in youth music got their starts in music in the public school programs. This statement does not take into consideration whether the student has continued to participate in the school program. In an interview this week with students in the "Rochester Inter-High Rock Band", the benefits of music fundamentals learned in school were indicated as being essential to their participation in out of school youth groups.

There have been many effects in schools across the country: Youth Music introduces new elements to the curriculum. In a high school in Alexandria, Virginia this fall Bob Baden will teach a class in "Experimental Music." It will provide an opportunity for participation by any student with any instrument or voice, be youth music oriented, and handled on a workshop basis--writing and listening, as well as performing.

Youth music expands the repertoire of existing classes. Marching bands use music popular to youth, and rhythms are incorporated in drum cadences. Vocal groups, concert bands and stage bands program music of youth on formal concerts.

Leroy Hicks, Oklahoma City, brought to this project his school vocal groups' recording of the 1968-69 school year. This record shows the effective use of the music of youth in his repertoire.

Youth music expands course content in general music, music appreciation (survey, History), theory, composition and humanities classes. These comments do not pretend to imply that these kinds of things go on in all schools, but indicate definite effects are being felt.

Another result of our discussions was the consensus of the group that perhaps some students leave a public school music program in favor of youth music because they feel there will be less demanded of them compared to the formal self-discipline required in school groups.

Area Group E

Abe Silver, Chairman	Delton Bettridge
Frank Lindgren	Wendell Pritchett
Patrick Marcinko	Waldo King

Critical Issue: Should the curriculum of the schools include youth music? Suggest areas for our research here at the institute.

Youth music should be included in all classes geared for the non-performer such as: 1. General Music; 2. Music Appreciation; 3. Music Survey; 4. Humanities. We also recommend that this music be incorporated into existing stage band classes. Literature is now available for such groups in some forms of youth music styles.

Pop-rock groups, formed as such by students should be encouraged to use school facilities, if needed, in out-of-school time and with musical help from the music educator as the students express the need. The music educator should be present at music rehearsals. Interaction between the instructor and students should be a definite goal.

We recommend that this project write and organize a briefly annotated compilation of recordings that are suitable for the classroom and represent examples of the current styles in youth music.

Area Group F

Delton Bettridge, Chairman
Velma Rowe
Tom Finkelstein
Ruth Haber
Ronald DeVillers
Frank Lindgren

Critical Issue: The general idea of the "generation gap."

To our group the basic cause of any so-called generation gap is lack of communication or human respect. It seems that generation gap may be a misnomer. If there is a gap among people, it is not confined to generations. These situation develop between people of all ages, places and ethnic groups.

Youth music continues to change along with other forces in society. In earlier generations, music was not as widely accepted among students in general as it is today. Because of accessability of excellent equipment and the advent of T. C., transistors, etc., music is a way of life. With the tremendous impact of music today, students have developed their own type of musical expression which is not generally accepted by their parents. In this area, then there is a gap between two specific ages.

It is our responsibility as music educators to recognize this music as a vital part of the lives of many of our students and as one of many forms of music and to use it as another way to develop educational objectives. We see this as a re-evaluation not a revolution.

Area Group G

Wendell Pritchett, Chairman	Sister Carmelo Montalvo
Leroy Hicks	Tommy Goff
Patrick Marcinko	Fred Langrock

Critical Issue: Music Educators may have to acknowledge that their help or assistance with "youth music" may or may not be required.

The artistic values the young place on music, are the result of a number of things--background, socio-economic level, etc.

The financial independence of young people today, permits separate decisions in terms of their favorite artists and music, and these decisions are highly influenced by their peer groups and recording industry. The young people can and do support "their" music.

Whose evaluative criteria have been employed by the young in the selection of "now" music? Music educators have not contributed to the huge sales of these records, and perhaps, may be accurately described as being on the "outside."

How may "outsiders" help?

Pat Marcinko was approached by a drummer of a rock group who wanted to learn how to read music. Pat told the drummer that he would teach him how to read music if he joined the marching band during football season. Noting the negative reaction of the student, Pat added that anytime he wanted out, he could feel free to do so. The student played in the band for three years.

Fred Langrock suggested that the student's definition of "help" may vary greatly. In fact, our group felt that sometimes the young people want the "help" of a music teacher who will just listen to them.

In most cases, however, a music educator must appraise what he can and should do when his help is required.

For example, most of the rock groups participating in this project learned their music through records, "by ear." A music educator, then may use the ear training he received in college and assist a group in identifying chords and harmonic progressions, etc.

Finally, even though our help may not extend to that 80 per cent not formally included in our classes, music has the unique position of being shared, through performance, by the whole student body. Many students do identify with the music curriculum through these programs.

Area Group H

Richard Longfield, Chairman	Ruth Stolfo
Arnold Lehmann	Robert Mickelson
Waldo King	Abe Silver

Critical Issue: The unending search for values.

Since values differ with each individual this group began the meeting with a one sentence definition from each member as to what he felt his personal value structure is based upon.

Mr. Waldo King - A value brings what is important to me into focus.

Mr. Abe Silver - Value is where or what level of importance a person is willing to place his beliefs.

Mr. Arnold Lehmann - Those matters and interests in life that you will pursue on your own that may not be part of your formal education.

Mr. Richard Longfield - What is held by oneself to have the highest meaning.

Mrs. Ruth Stolfo - Guidelines on which you base your decisions and these may be based upon the ideas and influences of those in your past.

The values of the performers of rock music today recognize skill as an important factor. Skill by many is reflected in the originality and creativity of the compositions and special effects produced by the instruments.

A value that is very highly regarded by many groups is that of identity with the audience. The groups consist of two opinions; those who play for their own satisfaction and others who are audience-oriented and very concerned with audience satisfaction.

Many of the students interviewed on the question of values listed training as one of the most important products. Performers feel that they can enhance the quality of their groups if they are able to compose and arrange and notate their musical ideas. Naturally, these processes require advanced training. Advanced training on an individual's own instrument is also held in high regard by many of the musicians.

Being able to produce "instant" music is of high regard to the performers of rock music, to be able to pick up a guitar and perform within two or three months in public is a value that cannot be denied. The values of the older society could be defined as deferred satisfaction as opposed to the instantaneous approach. The older members of society are willing to wait for an eventual goal and spend years in working towards the goal. This is evidenced in waiting for retirement, waiting and working towards a Ph. D. degree, etc.

The rock music extends a basic value of the young society in that it says to live now--for what it brings in the present. The future is not as certain as it always was in the past. The music of today reflects this value as do the musicians.

Area Group I

Leon Burton, Chairman	Fred Schmale
Richards Merley	Joseph Crawford
Willard Budnick	Barbara Sabb

Critical Issue: Youth Music and its role in the music education program.

Music is a significant mode of human expression which has communication possibilities for all people, both young and old. As a mode of expression, music is used to convey intellectual and emotional meanings, impressions, interpretations and reactions. Man's needs as a social being make it necessary that he interact with others in his world in a way which has personal meaning for him. Music is a mode of expression which is used in varying degrees by many persons of different ages to relate to and communicate with their environment as they perceive it and respond to it.

There are many forms or styles of music which make up a broad sphere of musical operations subscribed to by different peoples, and within this broad sphere there are multiple ways through which individuals participate musically. One form of participation may have special significance for a particular group of people, while other forms are equally significant for other groups, i.e., ethnic groups, national groups, social clubs, music societies, chronological age groups, military organizations. Some persons feel comfortable participating in several forms of musical operations and may even have a high degree of appreciation for all types of music. Others have little interest in participating in a wide selection of musical operations and may elect to limit their participation to a few forms, or perhaps to only one form.

The musics of all peoples, cultures, and subcultures from all periods of history make up a large body of musical literature which comprise the discipline of music. Symphonic music from all historical periods, vocal and instrumental large and small groups ensemble music, theatre and show music, music for the dance, ethnic musics, sacred music, folk musics, country western music, jazz, electronic music, rock, soul, and underground music, and all other forms or styles of music are classifiable as musical art, each having personal meaning for those who find them useful as modes of musical expression. Individuals respond to each of these forms through human capacity--intellectual, emotional, physical, ethnical, social--and within the context of their past training and experience. The degree to which capacity has been developed, the type of training undertaken and past musical and social experience all influence the individual as he selects modes of expression through which he participates in music. The integrity of the individual must be recognized and respected as he selects a mode, or modes, which is consistent with his background and experience. Perhaps one of the greatest injustices in human development is when any person, be he university professor, sociologist, psychologist, or music educator attempts to impose his own musical values on another person, especially on students who have a right to form their own personal set of musical values. Some biased persons promote a particular form of music by ridiculing older musical traditions which serve as legitimate modes of expression for a large number of persons in our society. It would seem reasonable to support a particular musical form on the basis of its musical and/or social worth.

Within this broad sphere of musical operations which encompasses all musics of all peoples there are some forms that are often labeled and assume special significance for a group of people for a period of time. For instance, music used to foster "patriotism" during World Wars I and II ranged from traditional symphonic literature to marches to country western type music with lyrics such as "let's remember Pearl Harbor as we did the Alamo." The labeling of musical forms has social roots, and suggests the importance of social progress and social concern which is inherent in both large societies of people and in subcultures and minority groups.

Some persons today identify with numerous musical forms which have been labeled "youth music". This broad category may include jazz, blues, rock, soul, underground, acid, country western, and other musical forms, or even variations or extensions of traditional forms. New forms of "youth music" generally adhere to one or more of the following criteria. (It should be mentioned that these criteria were formulated by institute participants during the first two weeks of dialogue.)

Has a special appeal for chronological age groups.

Uses higher levels of amplification than traditional small ensembles.

Generally characterized by a driving, unrelenting, pulsating beat.

Often redundant in harmonic progression, rhythmical patterns, and text.

Often uses distortion of tone for special effect.

Generally simple in musical content.

Performable by musicians with limited musical ability.

Consists of musical elements combined in a free and unrestricted way.

Serves as a vehicle for mirroring feelings of protest and recommending change.

Usually generates various types of physical response in listeners who identify with it.

Generally performed by younger groups of musicians.

Uses limited instrumentation and vocal solo or small vocal ensemble.

Often lacks clarity of lyrics which may or may not be important to the desired musical effect.

Makes extensive use of repertoire created by youth.

Large quantities of recordings of it are purchased by youth.

Performers are not dependent upon formal musical training as a prerequisite for participation.

Has significant commercial possibilities and is often influenced by the recording industry.

Used a social force to express opposition to traditions and established institutions.

Requires the sensitive, and perhaps traditional, listener of music to adjust his acceptance level of sound amplification.

Makes a legitimate use of out-of-tuneness.

Uses sophisticated electronic sound equipment extensively.

Combines western and non-western sounds in defiance of established musical forms.

The gulf between generations in terms of musical acceptance is perhaps more sharply pronounced now than in the past. This is probably due in part to the affluence of our society which places youth in a very favorable economic position. Youth is responding to the present social situation by making the most of their opportunity to experiment with sound and establish a personal type of identity through musical expression. The fact remains, however, that all "youth music" is musical art, and is an integral part of the total discipline of music. What meaning does this have for education in the arts, and particularly in music education?

In a world which is greatly influenced by a constant flow from mass media, it is crucial that each person develop powers of discrimination and judgement which help him cope with the diverse streams of impressions. Students especially should develop habits of perceptual attention and become psychologically organized to respond discriminatingly to the entire perceptive domain. A central purpose of education in the arts should be to guide students in cultivating sensitivity to values in the environment, and particularly in works of art. Students appreciate an art as they learn to become critically and emotionally aware of aesthetic qualities and as they learn to comprehend the art with knowledge, judgement, and discrimination. An ultimate goal should be to help all students develop open attitudes to old, new, and unfamiliar forms or styles of art and improve their ability to use valid criteria in discerning the quality of art products.

A program of school music education should include opportunities for all students in all grade levels and in all music classes to have learning experiences with all forms of music which represent the broad sphere of musical operations. Students should be given opportunities for structured encounters with all forms of music through either performing, listening, researching, or creating activities, or whichever type of activity may be appropriate for a given school situation. (It should be noted that this has been done for many years by many music educators.) The individual who becomes sensitive to the entire discipline of music is one who is able to respond intellectually and emotionally to all musical forms and understand relationships between them. A musically educated person has the ability to discriminate all musics through tone, melody, harmony, texture, tonality, form, and rhythm, or those musical elements which are common to all musics of all peoples. He is also able to understand the relationships between forms of musical expression and social development. A program of musical education should encourage the personal musical development of each student in whatever mode of musical expression is of greatest significance for him as an individual.

Area Group J

Lena McLin, Chairman	Verbeck Smith
Edward Anderson	Valgene Routch
Duane Burr	Robert Glover

Critical Issue: Terminology. Our task was to identify terms related to youth music and make an attempt to define them.

Youth Music - We found that youth music does not identify with any particular age of our society. The age of composers, performers, and particularly those that listen and enjoy youth music cannot be limited. We do believe, however, that youth music is the contemporary idiom with which the masses of youth identify. It is, therefore, our assumption that youth music is an experiment in sound to be accepted or rejected by present and/or future generations of a culture. This definition is not limited to today but is all inclusive.

Cool - Students interviewed indicated that this term relates to nice, neat, good, O.K., or I like it.

Sock It To Me - This term is not relevant in that it is seldom used and most students suggest that it is just a take off from the Laugh In Show. It lacks meaning for youth.

Do Your Own Thing - This indicates that you should do what you want to because you like it. This term also leans toward a lack of concern for others, if that concern should infringe upon the individual's right to do his own thing.

Generation Gap - Age differences do not appear to define this term. The term is more closely related to differences or the lack of communication between adults and youth.

Total Involvement - Total involvement suggests the loss of individual identity in whatever you are pursuing. Some of the quotes were (Perrin): "Letting out everything inside me," "feeling the music" and"to always be thinking of what you are or want to do." We found that there was voluntary or involuntary loss of identity, the latter being self induced through the use of drugs.

Turn Off and Turn On - In each instance the youth of this project suggested drugs when asked to define "Turn On." Other suggestions indicated that you become turned on when you enjoy doing your own things and becoming involved. "Turned Off" refers to that which is distasteful and uninteresting to the individual. A new term that carries similar connotation is "Bummer."

Up Tight - This means you are frustrated. There is a problem that concerns the individual, but a remdy to the problem is impossible.

For our second critical issue, we found through interviews that the trend is toward the loss of race identity in youth music. In an attempt to understand various categories of youth music we were lead to believe youth music was not only for entertainment, but also used as a vehicle for revolutionary ideas. Examples of the latter are "Hard" and "Acid" Rock Music.

Our area group also asked for and received help with four other points of interest related to youth music.

A - We wanted to know how much air time is devoted to youth music by national broadcasting companies. We received a report on the radio and television stations for the state of Wisconsin. We, however, did not feel that this report fairly represented a cross section of the nation.

B - Our second concern was related to whether or not youth music is becoming a part of church music. Information related to this topic is forthcoming in the near future.

C - Another concern of this area group was to determine what effect the volume of youth music will have on the human ear. Mr. Zellner promised us a lecture on this subject before the conclusion of the project. We were interested, however, to learn that many of the professional rock bands use ear plugs while performing. Dan Monaker of the Seger System stated, "I wear ear plugs on stage so that I can hear myself when singing." He also indicated that tests have shown that he has only suffered a five per cent hearing loss in the last six years. He also related that their group rehearses at a much lower volume than that at which they perform. In this manner they can hear each other and work out melodic and chordal problems.

D - Our fourth area of concern related to the amount of money spent annually on instruments, amplifiers, and recordings. Our source for this information was the 1967 American Music Conference Report. This report, however, did not include electronic equipment or recordings. It did give a rather detailed report on all types of instruments, including total unit sales of each specific instrument and total dollar values. For example, it was reported that new instruments had a retail value in 1967 of approximately $756 million with an estimated three million united sold. One million forty thousand of these units sold happened to be guitars, at an annual retail value of one hundred fifteen million dollars. A point of interest to our group was that the American Music Conference reported more guitars sold than the total number of all other instruments reported (such as pianos, console organs, strings, woodwinds, brasses and accordians.) The American Music Conference was not able to determine the unit sales on drums.

The American Music Conference report did, however, point up some possible trends. For instance, we can recall the wide use of the accordian during the early fifties. The report indicates that in 1950 there were 123,200 accordians sold. During each of the succeeding years the sale of accordians has declined until in 1967 the toal sales reported was only 35,000. A similar trend has and is occurring in the sale of guitars. The report indicated that guitar sales for 1950 reached 220,000. The amount of unit sales had steadily increased to a record high in 1965 of 1,500,000. In 1966 and 1967, however, there was a decline of approximately one-half million unit sales. It will be interesting to read the 1968 report to determine if this decline of sales has continued. If so, it may be saying something to the persons interested and involved in this project.

Leroy Hicks, Chairman	Waldo King
George Merello	Robert Baden
Sister Carmela Montalvo	Arnold Lehmann

Critical Issue: Should the curriculum of the schools include youth music?

Youth music should be included in the classes geared for the non-performer such as:

1. General Music
2. Music Appreciation
3. Music Survey (of Musical Literature)
4. Humanities
5. Music Theory

We also recommend that this music be incorporated into existing performing groups such as marching bands, stage bands and jazz bands and swing choirs.

Literature is now available for such groups and arrangements can be augmented and constructed by individual instructors, the rock medium could also be used as a vehicle for initiating classes in student arranging.

Pop-rock performing groups should be encouraged to use school facilities. Musical assistance should be provided by the educators as the students express the need.

Area Group L

Duane Burr, Co-Chairman	Tom Finkelstein
Lena McLin, Co-Chairman	Jay Ruby
Delton Bettridge	Verbeck Smith
Willard Budnick	Don Sundquist

Critical Issue: The Generation Gap and the Now Music.

If you think that "Blue Cheer" is a detergent, then you are a victim of the generation gap. "Blue Cheer" means LSD, and the term originally was applied to a bluish liquid made by Owsley, the acid millionaire. A music group later adopted the name.

The generation gap is the inability, or at least the difficulty, of persons in different subcultures of our society to communicate effectively with one another. There are a number of subcultures in our society--chronological, regional, socio-economic, ethnic. Youth subculture has its own behavior modes, attitudes and philosophy. Youth music, or Now Music, is the musical expression of the subculture of youth. Even though it may occasionally be composed, performed, produced, and marketed by persons much older, it is the contemporary experiments in sound with which the masses of youth identify.

There is a communication gap between persons in the youth subculture and persons in adult subcultures. The gap is as wide as the inability of people from different subcultures to communicate with each other.

Music teachers have the power to narrow the generation gap between themselves and their students. However, in the traditional classroom setting, interaction between the teacher and pupil is structured in terms of the teacher's subculture (i.e. teacher-student, school-pupil, master-slave relation). The mechanism of closing the communication gap is for the teacher:

1. To relate the student's music in a positive way to other forms of music, and
2. To help in forming a more complete music program which cannot ignore the contemporary scene.

Youth music,or Now Music, consists of a variety of sounds which are difficult to label or categorize. It ranges from single-line melodic phrases with simple accompaniment to driving, pulsating, throbbing rhythmic beats and combinations of tone colors in which each player's own improvisations are difficult to single out. Various combinations of past and present styles of music are found in the music of youth culture--blues, gospel, jazz, spirituals, hymns, Baroque-like bass and melodic lines, country and western, electronic music, new distortions of sound by electronics and amplification, and more. Instrumentation is basically three amplified guitars--lead, rhythm, bass--and drums. A vast array of other instruments is used according to the tastes of the performer-composers. The volume may range from fff to ppp. At "happenings" using this music, strobe lights and light paintings create a mixed-media environment. One might say it is total sensory bombardment. It offers the audience two alternatives--involvement and departure!

The words of Now Music communicate to the uninitiated on a superficial level of understanding. Others who know the jargon can listen and understand the special meanings. Many words have a multitude of meanings; the contextural aspect of the jargon is very important to the meaning intended.

"Uptight" is a good example of this. It can either mean restricted or "getting with it". For instance, we can say, "I's like to get uptight with you, Baby, but you're too uptight."

The words of Now Music reflect the social attitudes of youth as related to drugs, sex and revolution. Such terms under drugs are:

1. Freak-out - indicates a certain happening; the ultimate happening; a bad drug experience; (It may be positive or negative depending on context.)
2. Acid, weeds, shit, grass, Mary Jane, speed, horse, smack, blue cheer, are some of the various names of drugs.
3. Where's your head: Indicates where you are at.
4. Connection, score - means ways to get drugs.
5. Wasted - means extreme physical exhaustion.
6. Trip - indicates a drug experience.
7. Turn on - means feeling high; enjoying doing your own thing, becoming involved.
8. Turn off - refers to that which is distasteful and uninteresting to the individual. A new term that carries a similar connotation is "bummer."

9. Stone - A superlative (positive or negative).

10. Cool - nice, near, O. K. "I like it"; unemotional; (positive or negative); in the 40's or 50's, denoted being high on grass.

Drug-Related Songs	Groups Which Sing Them
"Rainy Day Woman 12 x 35"	Dylan
"Eight Miles High"	Byrds
"Flash"	Buffalo Springfield
"Tambourine Man"	Dylan
"Connection"	Rolling Stones

Terms related to sex: To ball - to make love.

Sex-Related Songs	
"Sweet Cream Ladies"	Boxtops
"I Think We're Alone Now"	Tommy James and the Shondells
"Let's Spend the Night Together"	Rolling Stones
"Why Don't We Do It in the Road"	Beatles
"Norwegian Wood"	Beatles
"Sock It To Me"	Mitch Ryder and the Detroit Wheels

Terms related to politics-revolution are:

1. Cop, pig, fuzz - indicates one you cannot talk to (the only thing he understands is violence); people who abuse their assumed authority.

2. Underground - means where you are at when you want to stay where you are, so that other people don't know where you are.

3. Do your own thing - this indicates that you should do what you want to do, how you want to do it, because you like it. This term also leans toward a lack of concern for others, if that concern should infringe upon the individual's right to do his own thing.

Political-Revolutionary Related Songs	
"One to Five"	Doors
"Street-Fighting Man"	Rolling Stones
"Superbird"	Country Joe and the Fish
"I Think I'm Going to Die Rag"	Country Joe and the Fish

These lists of terms and song titles are only meant as an illustrative sampling of the communication of youth culture. A complete glossary of terms would serve only for the present moment, because the terms are constantly changing.

Conclusion

Teachers have a responsibility to try to understand youth, their philosophy, attitudes, behaviors, problems and their forms of communication. Music teachers have a unique position in society because their subject matter is so closely identified with the subculture of youth. Music educators need to respond in a positive way to now music in order to help to close the generation gap. In the words of one who identified with youth the generation gap is measured in what you don't know about rock.

Area Group M

Wendell Pritchett	Velma Rowe
Richard Longfield, Chairman	Tommy Goff
Valgene Routch	Fred Langrock

Critical Issue: Is the music educator's assistance with youth music desired or necessary?

The financial independence of young people today, permits separate decisions in terms of their favorite artist and music and these decisions are highly influenced by their peer groups and recording industry. The young people can and do support their music.

Whose evaluative criteria have been employed by the young in the selection of this music. The young people have developed separate evaluation techniques. And these evaluation standards, since they are learned and disseminated in ways different from the music school programs, vary greatly, even among young people.

On the other hand, how has the music educator arrived at his evaluative criteria?

Martin Bookspan in the July issue of Stereo Review, has listed 114 pieces as the basic repertoire of the symphonic orchestral literature. The first 33 works listed are by European composers. And it's a good thing that the name Copland begins with a "C" rather than a "K".

In fact, only four of the 114 pieces are by American composers, and that includes three Gershwin pieces.

Ironically, we accept the popularity of European music for our culturally oriented audiences, but we do not accept wide popularity as the test of music for the masses.

If there are different artistic values and standards of music by the youth and music educators, how may the music educator assist youngsters in youth music. First, some of these values may be greatly similar after all, For example, students may be imitating professionals whose evaluative criteria are frequently similar to the music educator's in terms of intonation, harmonic progressions, techniques, etc.

A more important reason to help youngsters with this music is that some students feel that the assistance they receive will help them inprove their performance. Our assistance with their music may help us to establish rapport with these students. The music educator working with this music may develop for himself a greater understanding and enjoyment of this music.

And it is also possible that some students will begin to develop an open mindedness concerning the many musics there are, when they work with music educators who are open minded.

Occasionally, young people want the "help" of a music teacher who will just listen to them. In most cases, however, a music educator must appraise what he can and should do when his help is required. For example, most of the rock groups participating in this project learned their music through records by ear. A music educator, then may use the ear training he received in college, and assist a group in identifying melodic ideas, harmonic progressions, etc.

Since music has the unique position of being shared through performance by the whole student body, a music educator's part in helping these young people actually goes beyond the performer. And many students do identify with the music curriculum through these programs.

Area Group N

Ronald DeViller, Chairman	G. Anderson White
Edward Anderson	Fred Schmale
Dick Merley	Darol Denison

Critical Issue: Music Educators in teaching concepts, if we are teaching basic concepts, must become more familiar with 20th century techniques as they relate to music.

This statement is based upon the discussions that we have had with music educators during the past 2½ weeks institute

Some techniques used in the compostion of music of our time that we should have a knowledge of are:

1. Jazz, the Blues and Rock
2. Atonal, Polytonal, Bitonal, Serialism
3. Experimental tape music
4. The use of quarter notes, sixth notes
5. Electronic music
6. Prepared piano
7. Chance music or Aleatoric and there are probably some we don't know about or have overlooked.

We feel that we should place the responsibility of a more adequate familiarization of our contemporaries on the music teachers and their lack of awareness and the universities' failure to recognize the relationship of all 20th century music.

With a better understanding of the music of this time, the music educator will be better equipped to relate the contemporary idiom, therefore making all music relevant to the youth of today.

W. Valgene Routch, Chairman
Duane Burr
Robert G[illegible]er
Willard Budnick

Critical Issue: The Relevance of Youth Music to the Music Program in Schools.

From discussions involving institute participants it was apparent that "youth" or "now" music can be relevant to the music program in our secondary schools. Because of the diversity of training and teaching experiences of the participants, the implementation of "now" music in our schools will not be accomplished in one or two, but in several approaches. This premise is also applicable for those educators not in attendance at the institute but who realize the value and relevance of "youth" music to in-school experiences.

Of the approaches suggested by members of the institute, no particular one was acceptable as a "ready-made" style, but it was believed that one could be custom tailored in each community for the modes and cultural interests of the students. As pointed out by George Duerksen of the institute staff, "Cultures develop formal education systems to teach important things which are not easily learned through informal institutions." Peoples music "is learned efficiently by students outside the music classroom, but it is not examined efficiently. The values which grow around "art" music--be it rock, jazz, 'pop' or 'classical'--take it away from 'peoples' music."

In some instances certain members of the institute thought that the learning of "youth" music was best developed through informal institutions of the community. The reasoning behind this belief was stated in these words: "Don't tamper with youth music and spoil it. It's an expression of that age. Let it alone!"

In other instances it was believed that the music educator would meet with colleagues and students to evaluate the existing program and make recommendations for implementing music experiences relevant to youth and their musics. The range and variety of these experiences as recommended by the institute were extensive; therefore, it will be advisable to select those facets which best suit the needs and interests of the youth to be served.

To What extent can youth music be included in the existing school music program

A. Curriculum

1. Band, Orchestra, Chorus, Ensembles
    a. Include youth music in a balanced repertoire
    b. Incorporate the study of now music with the study of other contemporary musics.

2. General Music, Appreciation, Humanities
    a. Relate the "now" music to other forms of music
    b. Introduce students to the social aspects of music
        1. guitar
        2. ukulele
        3. rhythm instruments

3. Theory and Composition
    a. Study the form, rhythms, and harmonies
    b. Write or structure music for self or performing groups

4. Social Instrument Classes
    a. Guitar
        1) folk
        2. classical
        3. rock
    b. Ukelele
    c. Recorder
    d. Rhythm instruments

B. Extra-curricular

1. Before and after school groups
    a. Ensembles
    b. Madrigals
    c. Glee Clubs
    d. Folk Singing groups
    e. Bands
        1. pop band
        2. rock band
        3. stage band
    f. Experiment in electronic composition

2. These groups should receive official school sanction by permitting performance on regular concerts and at appropriate occasions. The following are needed:
    a. Sponsors and/or advisors available to help students.
    b. School facilities available to groups.
    c. Extra pay or free time to advisors and sponsors who assist students in extra-curricular activities.

During the third week, one of the institute study groups reported affirmatively on the question of whether the music educators assistance with youth music is desired or necessary. Upon further consideration at later discussions it was also decided that assistance is dependent upon the rapport between youth and the teacher.

Pertinent factors relating to this rapport have been clearly delineated in a publication by Robert Binkley, a teacher of music at the Norris S. Bassatt Junior High School in Philadelphia. The title of this brochure, The New Rock and Music Education.

In this brochure Mr. Binkley points out that "Many music teachers feel their obligation is to the student as he is, and not to any preconceived idea of what he is. In searching for the identity of their pupils, these teachers have discovered that there is a startling desparity between their own perceptions in music and those of their students. The student cannot see the meaning of Beethoven's music and the teacher has the same difficulty with James Brown's music. What is the trouble?

"Perhaps the real trouble is in ourselves as teachers. Students have responded more completely and instinctively than have teachers to the social changes that characterize modern living. Students accept the latest of 'rock' as their music. Teachers relate more to earlier areas..."

What counts in any music is the song and the objective of that song is communication.

Something happening and you don't know what it is,
Do you, Mr. Music Educator?

Is that the message? Or are the words hard to hear?

The beat is heavy and the decibels overwhelming? Or is it that you forgot to remove the ear plugs?

And when the words do come through, what are they saying?

Is that a Dylan Phrase you hear? "The times they are a-changin'. The times they are a-changin'."

OK! You can hear some of the language. But how about the lyrics for the main tune. Listen for yourself. Dig for yourself.

Dig the back of the record jacket! Say it like it is, Mr. Music Educator! Say it like that chick, Glad Andrews! Say it loud, and clear!

Bill of Rights for Youth* by Gladys Andrews

Let me grow as I be
And try to understand why I want to grow like me
Not like my Mom wants me to be,
Not like my Dad hopes I'll be,
or my teacher thinks I should be
Please try to understand and help me grow
Just like me.

As we witness a return to the beginnings of musical and emotional expression, involving body movement and basic sound concepts that consciously and unconsciously return to primitive expression, we are AMAZED at the phenomenal communicative power and the humane approach to human relationships that are evident in the younger generations folk-art, and this was made very evident at last evening's concert. Those who will listen and seek the 'message' will recognize that the music, and often poetical words, speaks with an intensity of obsessive appeal that reaches beyond entertainment to an envolvement that often makes for a new consciousness, or a "turned on" feeling.

*Andrews, Gladys. Creative Rhythmic Movement, New York: Prentice-Hall, Inc.

The medias mass appeal, its wide-open door to a total involvement and its power of immediate emotional reaction demands that it be viewed as another voice in the myriad language of music, respectfully finding its place in the music curriculum.

A parallel demand calls for new understandings on the part of the teacher and a constant awareness of an ever-changing scene, and the textbook is not the source of the understandings.

For harmonic, melodic, rhythmic, and form concepts, and for the more important subjective understandings the teacher must:

1. Listen! Hear the top-sellers in the record field. The radio is a good source but the replaying of current records more necessary for an awareness of the youngsters out-of-school music world. Attend 'live' sessions, school dances, rock and folk festivals or concerts, and informal happenings offering opportunities.

2. Search! And read as a continuing process, finding insights in the recording industries regular news sheets, the news-stand magazines directed to youth, liner notes of record albums, newspapers (The National Observer of July 21, 1969, is a good example of articles relating to the sub-culture of our interest), underground magazines or papers, and books focusing on rock, folk art, and human behaviors. This writer found considerable insight to rock and folk-art in Eisen's "The Age of Rock", Vintage Books, Random House, 1969, an anthology of thirty-eight articles, representing twenty-eight publications.

3. Personally play some of the 'now' music for the purpose of becoming better acquainted with the characteristics but free harmony patterns and other concepts.

Tanglewood's message and the present project involving the youth reminds us that much of our traditional instruction seems superfluous when measured against its bearing on the youngster out-of-school experiences and his search for human values. Herein lies challenge to the higher level of music education and its aim of research, and we would hope that in seeking new understandings preference would be given to the study of behavioral concepts for it may be that music's import to the social personality will be the life-blood of its maintaining or gaining curriculum status.

It might be well to note that while we proclaim music's alliance with humanistic areas of learning, so few in our field have the background to communicate philosophically, to aid youngsters in forming value judgments, and to identify and relate our subject's relationship to the 'good life' in an articulate way. Certainly we have much to learn in this area and it is hoped that music research will be at the fore of many research bodies now probing human behaviors, and that teacher preparation will formulate humanistic approaches to instruction in order that musical learnings will balance the additive with the more intrinsic expandable learnings. Our project experiences of the last four weeks remind us that music does relate to everyday living and personal feelings, and if we are to communicate with the young, we must broaden our understandings in the social and behavioral fields.

A qualified 'no". To quote W. S. Gilbert--'Hardly Ever". We simply feel that too many of these items are very expensive and, more important, they too often become outdated very rapidly. Also Boards of Education often feel--we agree--that in general buying expensive equipment for a small number of students is not usually wise.

On the other side, certain equipment--to be reused (guitars, rhythm instruments, etc.) can be bought generously and their uses expanded yearly. The music room could become a laboratory for those who wish to experiment musically in as many musical areas as possible.

To answer the questions backwards--Rock is an art form, in our opinion, when done with some structure and planning. It cannot simply go off in all directions at once and must have some direction though how much could be argued indefinitely.

We can make teachers aware by having more institutes like this one, by incorporating youth music discussions at professional meetings--conventions, and by being aware of what is going on musically.

Where do we go from here is up to us. It is our decision and the sky is the limit. We do feel that we should and can reach more of the "lost" 80 per cent now that we are more cognizant of youth music after four weeks here. Again, it is up to us and our originality, diplomacy, and intelligence.

Area Group P

Edward Anderson, Chairman Richard Longfield

Questionnaire to Institute Participants

Yes	No	
24	9	1. Electronic instruments and equipment should be provided by the public schools.
33	0	2. Youth music - jazz, rock, folk, soul - can be used as part of the content in present public school music classes.
22	11	3. Does the music teacher have the right, or is it his responsibility to censor certain music because of the message or underlying ideas?
10	23	4. A chronological list of rock music would not serve the needs of teachers, since it would be obsolete at the time of release.
20	13	5. The characteristics of rock music are generally simple in musical content.
20	15	6. Jazz is a higher art form than rock.
32	1	7. The music educator should be fully aware of, and serve the cultural tastes of his particular community.
11	21	8. The MENC's contribution to music education helps teachers understand youth music.
21	12	9. Should the music educator be rock-jazz oriented?
34	0	10. Some rock music suggests policital and social revolution.
26	8	11. Has your attendance at this project changed your perception of youth music?
3	30	12. youth music in the school curriculum would hinder the continued growth of current programs.
31	2	13. Teacher training institutions should develop programs for teaching youth oriented music.
27	7	14. Music of youth is a common denominator between races.
18	16	15. Should high school theory courses be rock-jazz oriented?

Yes	No		
18	17	16.	Generally, the students participating in this project have reflected a negative attitude toward public school music.
20	14	17.	Should new "rock-oriented" courses be offered in school--specifically aimed at interesting students in the 80 per cent group?
29	5	18.	Certain styles of rock music are produced to stimulate drug experiences.
26	7	19.	If music teachers are not capable of working with your music groups, the school should provide consultants fees for help from professional musicians.
30	2	20.	Participants of this project will stimulate interest relevant to youth music in their local and state organizations.

PROJECT SUMMARY

Leon Burton, Chairman
Fred Schmale
Anderson White
Wendell Pritchett
Ronald DeVillers
Clarence Sherrill

YOUTH MUSIC PROJECT: The Critical Issues

For many years the music programs across the nation have been vastly similar in at least one respect--their emphasis of European music. Though the musical selections by some American composers and others may have served as "satisfactory substitutes", frequently these examples may be accurately described as being similar to the European art in form, melody, rhythm, and harmony.

It is apparent, also, that musical references of "folk" music have been included occasionally, but these compromises have rarely been considered as "art", and their validity as serious music for some music educators is questionable.

The following critical issues deal with the various musics that have received wide attention and support by the general public, and have been broadly described here as "youth music".

It was the opinion of those preparing this report that the papers presented during the Youth Music Institute contained many of the critical

Implied in the issues are many recommendations for incorporating the youth musics in school music programs.

SUMMARY STATEMENTS OF CRITICAL ISSUES

A vital connection between music taught in the school and the music which is part of a child's life style or entertainment choice can be made through well-planned educational programs.

Music is often used by youth to express attitudes, philosophy, and personal reactions to the society in which they live.

Attitudes and philosophy of youth are influenced to a large degree by mass media and peer group pressures.

Values youth place on various types of music are the result of both formal and informal educational background, and socio-economic influences.

Music of special interest to youth is often valued on the basis of audience response and the personal satisfaction of those performing it.

Music serves all ages and all peoples as a mode of expression and means of responding to and interpreting values in their environment.

Musical forms are often labeled as they assume special significance for groups of people for certain periods of time.

The popularity of European music is generally accepted by culturally oriented audiences, although wide acceptance of popular music is seldom accepted as the test of music for the masses.

Interaction between music instructors, student members of youth groups, and other students who identify with youth music, will contribute to greater understanding and respect for all people and the musical forms which they elect to represent.

Due to the financial independence of youth and the impact of mass media, students identify with a type of musical expression which, in general, may not be of special interest to parents, music educators, and other members of our society, thus creating a "generation gap."

Many musical styles which youth appreciate are participated in by a wide range of persons who identify with a variety of ethnic forms.

Black and white musicians have identified and incorporated various stylistic features in the development of today's music.

Every individual has a right to select a form or style of music which has special significance for him as an individual.

There are many ways through which persons participate in music and one or more ways may have special meaning or be of special interest to different persons.

The musical development of each student, in whatever mode of musical expression, has a personal significance for him as an individual.

Students possess many natural abilities and are able to make unique contributions to most educational experiences.

The use of the students' natural abilities (talents) may contribute to the success of the music program and benefit both teachers and students.

Assessment of student ability (strengths and weaknesses) will aid the music educator in determining appropriate instructional experiences in music.

All youth music is musical art, and is an integral part of the total discipline of music.

Many performers of youth music feel that they can improve the quality of their groups if they develop skills on their instruments, and learn to compose, arrange, and notate their musical ideas.

A knowledge and understanding of music is essential to more effective participation in out-of-school youth music groups.

A central purpose of education in the arts is to guide students in cultivating sensitivity to values in the environment, particularly in works of art, and guide them in developing powers of discrimination and judgment which equip them to cope with the diverse streams of impressions.

A viable program of school music education provides opportunities for all students in all grade levels and in all music classes to have learning experiences with all forms of music through either performing, listening, creating, or researching activities, or whichever type of activity may be appropriate for a given school situation.

Little attention has been given to determining a pooper balance of cognitive and affective learning experiences which benefit the individual musical growth of students.

Appreciation of music is not teachable; it is developed by the individual as he grows in understanding of musical meaning and relates them to his world as he perceives it.

The educational objectives of the school music programs may be fulfilled as the value of that music which may be of special interest to students is recognized by the music educator.

All forms or styles of music of all peoples of all ages comprise the discipline of music, and all musics are classifiable as musical art.

Electronic equipment has given voice to a new dimension in creativity through the use of amplified instruments, pickups, and a multiplicity of electronic devices which produce new and exciting sounds.

The music curriculum is often influenced by the social needs of a given geographical area, and music of special interest to youth can serve as an effective springboard for launching an in-depth study of other musics.

The special musical interests of youth have, in some instances, given rise to the organization of new courses and the reorganization of existing courses in music.

Some school music programs have failed to include musical activities which meet the special interests and needs of all students.

A mass music culture exists outside the school music program, and requires music educators to develop greater personal independence in building understandings and skills in new musics.

We feel that through continued consideration and investigation of these critical issues, that viable programs of music education will emerge in many schools, and that music education will become relevant for a higher percentage of students.

YOUTH MUSIC PROJECT

DISCUSSED CRITICAL ISSUES

Is youth music an expression of youth behavior, youth attitudes and youth philosophy?

Should the curriculum of the schools include youth music? Suggest areas for our research at the Institute.

What role does creativity play in the music of youth? And who has the most influence in terms of the music of youth? The young people or the commercialistic music producer.

What relation is there between the communication gap and the music of youth?

Shall electronic instruments and equipment be provided by the public schools as they now provide sousaphones, drums, etc.?

Discuss values of in-service sensitivity training for music educators and recommend implementation.

Other 80 per cent new courses, keyboard, rock guitar, folk guitar, drums, Where do we go from here? How do we make teachers aware? Is rock an art form?

Bring in students who are not in music at all off the street and have a discussion.

Youth music--jazz, soul, rock-- can be used as part of the materials in the study of music in public schools. However, the music teacher in our democracy has an obligation to use judgement and discrimination in choosing musical examples for classroom use. Some rock music types contain song texts which has explicit or implied referrals to drugs, sex and revolution. Music teachers must be careful of implied sanction of such ideas through classroom use.

Compile a chronological list of rock and rock background phonograph records with significant comments as to why each has been included.

What type of dialogue (musical or verbal) should a music educator have with students?
A. Attitudes toward the home.
B. Attitudes toward his peers.
C. Attitudes toward his school and teachers.

Rock music as representing a new way of life. How many people are affected by the life style of rock musicians. What ages are they? What is different about how rock musicians live. Do they all follow the same patterns, have the same philosophy toward life? What does music mean to the rock musician--message, expression? Why does he feel he needs lights, drugs, etc., along with the music ? Is this true of all rock musicians?

Specific music objectives which could be realized in using rock music. What are the dominant characteristics of rock? How related to rhythm, melody, tone color, form, harmony, texture. Examples of where these characteristics can be found.

Have Tony Bernhard talk to us on the subculture to which our students belong. He seems more articulate in smaller groups. This might be considered.

Jazz versus rock.

Who is the music educator's public?

MENC? Music educator or rock-jazz-soul educator?

The relationship of the subculture and the adult world inside and outside the school.

The technical, musical and electronical aspects of rock.

Is this a political form of ours one that draws people together in the interest of new social organization, or new liberties.

What are the implications in this music that demand more long-range attention from music research?

Should and could the MENC Contemporary Music Project be involved with this new aspect of the art.

If this music is revolt, pointing towards a breakdown of moral fiber (evident in materialistic philosophy, alcoholism, free love, etc.) can, or should music educators assume responsibilities in using music in moral build-up? (Music has always reflected social change successfully, but it has not affected social change successfully.)

Should students have a theory course applied to rock or jazz?

Is rock music an art form?

Should colleges and universities develop programs for teachers in youth music?

Will youth music help or hinder a student's development in the standard music of schools?

Do you think that schools should purchase equipment for youth music?

Would you be in favor of a traveling "rock" or youth music person in states to help develop teachers and students raise the standard?

Do you feel that the music of youth is a common denominator between races? Has it been evident here at the workshop?

Henry Pleasants in his latest book, Serious Music and All That Jazz, takes the position that the works of Webeon, Schoenberg, and Stockhausen are not the only modern music. In modern music he also includes jazz, based on popular music, blues, rock and country and western--all music, in fact, that may be considered broadly based on the Afro-American idiom.

To what extent are the various styles of youth music compatible?

The relevance of jazz to the school music program.

The history of pop dancing in America and relationship to pop music.

Will national publication of the findings of the project increase youth's desire to function as they have in the past? What effect will the findings of this project have on youth of the future?

In regard to the listener or the audience, should we as performers have concern for what people want to hear? Should we consider the audience when performing? If there is no appeal for what we are performing, (doing our own thing) are we really fulfilling our needs?

In regard to information follow-up for noninformative people, what should the people who have attended this youth project do in regard to informing other teachers?

Does a music teacher have the right or is it his responsibility to censor a certain music because of the message or underlying ideas?

Personal Minority Reports

Robert Glover, Coordinator of Music, Hoech Junior High School,
3312 Ashby, St. Ann, Missouri 63074

We educators have too long ignored "out-of-school" music other than perhaps working in churches, and synogogues weekends. How many of us have engaged in out-of-school music programs--either as a director or as a participant? Not all of these programs are exclusively youth music, but many are--and we have too often ignored them.

In brief, I feel that we educators and particularly music educators need to be alive to all kinds of music--in and out of school--and especially to what our youth are doing musically or otherwise. Anything any young person wants to do musically must not, in my opinion, be derided. Perhaps it is not profound music, but it is music of a type--and no sincere type should be down graded. Rather, we must upgrade it and challenge the student to higher aims--even if it is supposedly below our music standards--and lead the student on to the best we can provide, encourage and foster.

Delton Bettridge, Instrumental Music Teacher, North West Junior High
School, 1400 Goodwin Avenue, Salt Lake City, Utah

The word "help" seemed to be the cry I heard most from the young people that attended this Youth Music Project. Although many of the students voiced a dislike for their school and teachers and many of them learned their music outside of school the vast majority of these students (the professional musicians included) expressed a desire for more knowledge. They want to do "their thing" better.

We often heard these young musicians speak about the feeling of freedom of expression, and of creativity that their music gave them--then in the next breath explain how limited they were because they couldn't read notes or because they lacked the playing ability and technique to perform more difficult music.

There should be no doubt in anyone's mind that education is important, that the only way to become free is through the acquisition--then application of knowledge. It is impossible to become truly free; to do as you wish without first gaining a knowledge that will permit you to accomplish the task desired. One of the students expressed to us this same idea in relation to his playing ability. He said, "I hear many things in my mind but I can't play them. This is why I decided to continue my music studies."

Richard Longfield, Band Director, East High School, 515 N. 48th Street,
Phoenix, Arizona

This project has been an eye opener to me in a number of ways:

1. I realize how far behind I am in listening to and attempting to understand the music of youth.

2. It is my responsibility to know this music, and to show interest in it to my student contacts.

3. There is tremendous variety in the popular music that youth listen to and participate in.

4. A lot of musical talent has been quite highly developed without the regular assistance of public school music education.

5. Much of the music we've heard here is either poor or poorly performed.

6. Many kids who are participating in these out of school groups want and need help badly.

7. There is a wide difference in the music and the message of black music compared to that of whites.

8. Music education must make the changes necessary to catch up and keep up with "Now."

What I will do in my program, how my own teaching will eventually reflect this new perspective, is not very predictable right now. There are some definite ideas in mind, though, which I hope will help me reach some conclusions, and perhaps bring about some effective changes. These are:

1. Listen regularly to youth oriented radio stations.

2. Keep up with trends through recordings brought in by students or discovered myself in stores.

3. Find out what our present music students feel now through a comprehensive questionnaire.

4. Open channels for contact to the "85%" in my school--perhaps by seeking out existing rock groups.

5. Start a dialogue on youth music with other music educators in my area and state.

Joseph Crawford, Teacher of Instrumental and General Music, Charlotte Amalia High School, St. Thomas, Virgin Islands

It has been obvious for some time now that the art of music has been passing through a period of revolutionary change. For example, there never was a great composer who left music exactly as he found it. This is true of Bach and Stravinsky, just as it is true of the music for youth or the so-called "Youth Music."

The fact is that the whole history of music is a history of continuous change. Therefore, I can only conclude that a program of school music education should include opportunities for all students to have a learning experience with all forms of music.

All past musical history shows us that our art cannot remain static. Whether it is moving forward well or badly can only be determined from a greater perspective than we now have. Fortunately there is no one way to which we are committed. With open minds and a good amount of understanding the musical challenges of the present and future will have to be met.

Robert Baden, Band Director, George Washington High School, 1005 Mt. Vernon Avenue, Alexandria, Virginia

The structure of the music at this point is not important to me. The words are what we should be taking notice of. The kids are saying things we would never have had the nerve to say. Let us not forget that this is their way of talking to us, because we don't listen when they talk to us. We not only as educators but as adults and parents must open our eyes, ears, and minds and hear and try to understand what the younger generation is all about. It is not so strange as it might seem if one can realize that society in which we live is even more complex and frustrating to the youth because they have trouble trying to figure how we got here and why we got here. Through the music they are telling us this if we would just stop and listen.

Richards Merley, Coordinator of Music, C. R. Anderson Junior High School, 1200 Knight Street, Helena, Montana

The Music of Youth, called "Now Music," must be used in the school music program. It must be used in band, orchestra, and choral arrangements. It must be included in general music, appreciation, and theory classes if only as a point of departure.

The United States for years has been outstripped by the Russians in the field of foreigh relations. The Russian ambassadors become fluent in the language and steeped in the tradition of the countries they wish to influence. The United States uses its ambassadorships as "political plums" to reward warn out politicians or influential faithful party members. The Russians are influential; the U. S. often antagonizes.

Music educators must sufficiently immerse themselves in the "now music" to "get with" the students. Once accepted by the students, the educator can open musical paths in many directions.

Waldo King, Band Director, Roosevelt High School, 1410 N. E. 66th,
Seattle, Washington 98115

Today's "Now" music must be recognized as an expression of independent ideals, thoughts and emotions, as they are experienced by "youth--the sub-culture."

Therefore, if music educators are to remain a positive influence in the course of their profession, it is imperative that they learn to understand, appreciate and encourage these expressions.

Fred Schmale, Music Supervisor, Reynolds School District, 1200 N. E.
201st, Troutdale, Oregon 97060

The influence of the Youth Music Institute has had an immediate impact of either negative or positive connotations, to those educators attending it and the waves resulting from that impact will continue to disturb the quiet waters of music education for some years to come. Whether or not those waves are strong enough to wake the complacency within the rank and file of American music educators will depend largely on what institute participants do after leaving Madison and the publicity given the project.

The use made of youth music in a given area will depend on those factors making it relevant. For instance inner-city schools may find the music of James Brown to be the vehicle to bridge a communication gap between the teacher and student as well as a starting point for in-depth study of the art of music. Similarly rural schools may identify with Johnny Cash.

An important role must also be played by our official organ, the the MENC Journal. One article in one issue of the Journal will not suffice to bring about constructive, meaningful change. By consistently keeping the issue and its' validity in front of the eyes of the profession, educators may begin to realize their role in musics heretofore participated in almost exclusively by youth.

Having come to the institute with a personal committment to keeping trash (rock and roll) out of the music curriculum, I was shocked to discover that rock and roll in fact is not all trash but can be judged on a continuum from poor to excellent, just as any other music's quality is assessed. This realization, though obvious now, must be included as part of the success of the project for those experiencing similiar changes of attitude.

To continue to verbalize on the significance of the institute would be redundant, especially in light of the multiplicity of written and recorded material compiled within the four weeks. I am compelled to say however that at this point the relevancy of music to all youth is clearer to me than it has ever been.

Angela Futch, Counselor, Chicago Public Schools, 6800 Stewart, Chicago Illinois

My opinion of youth music as a guidance counselor will of course be from a different viewpoint than the music educators. My report will deal with the influence and/or benefit of their music on their lives and on the life of the community and my role as a counselor in connection with their music.

I see the music of the youth in my community as serving several beneficial purposes. Youth music for my students can be an avenue of escape from an impoverish environment. If it doesn't give them complete escape the money that they are able to make playing at dances and so forth at least helps them to exist in more style. I see their music as an outlet for excess energy through playing or through dancing or both.

In my community youth music serves as one bridge over the gap between school and community because our school utilizes community resources in the form of people and facilities.

Because the music of my students does not deal with the advocation of dope, free love, etc., I can see it only as a wholesome avenue of development for my students and I feel it my role, in fact, my obligation to guide those interested students to professional people, workshops, institutes, etc. dealing with their music.

Arnold Lehmann, Instructor of Instrumental Music, Brush School System,
Brush, Colorado

If we look to the essence of music in our culture, there are basic reasons why society has placed such great emphasis on this art form. Man's personal life has been centered around being able to communicate with his fellows, whether it be a verbal or non-verbal form of communication.

The most pressing areas of social and political concern are the subjects for the verbal and non-verbal interaction. Rock music has the unique ability of containing in it both the verbal and the non-verbal message.

It is usually the younger generation of a country that echoes the social and political unrest. In order to understand youth, one must be able to cope with and understand change. Whether it be in moral codes, dress, attitudes, or music and the related arts. One of the most significant gains of the Institute on Youth Music has been to promulgate flexibility in the educators that have attended.

The meaning that music will have to youth can be enhanced by music educators with an open and inquiring mind, especially as new and more far out forms are introduced.

An important addition is the fact that we must not lose sight of the importance of classical, romantic, impressionistic and contemporary periods of music to name a few. These periods and their various forms are an integral part of the total musical picture and should not be presented in an apologetic manner.

Assistance should be provided in the form of encouragement for the students that need help; and musical instruction along with theory and basic notation should be taught.

Perhaps the most meaningful results from the Institute on Youth Music stems from the mutual cooperation and understanding on the part of youth and educators in being able to meet the needs of music of all styles.

Sister Carmela Montalvo, Head, Choral Department, St. Anne High School,
1395 Rogers Avenue, Ft. Smith, Arkansas

The four weeks of the Institute have been a tremendous experience for me. The most rewarding aspect, in my opinion, is the fact that educators are actually recognizing that youth have something to say and whether we admit it openly or not what we have experienced here will of necessity be food for thought.

The last professional group "Sweetwater" have helped clarify (to me) my opinion that students do need formal training to function musically and to derive maximum satisfaction from their performances.

The teaching staff were well chosen.

I don't have the slightest idea what I will do in my classroom this coming term but an acorn has been planted and it will be watered into a mighty oak.

Leon.Burton, Project Manager for Hawaii Music Curriculum Project and
Fine Arts Program, University of Hawaii, 1625 Wist Place,
Honolulu, Hawaii 96822

The Institute has served as a valuable vehicle for defining youth music and redefining the purposes of music education. I believe that all participating music educators (hereafter referred to as participants) will, as a result of the Institute, be able to establish vital links between their school programs and the music which presently has great appeal for many youth and adults. I anticipate a greater respect for the musics of all peoples as a long range benefit to all Institute participants.

In the opinion of this participant, an Institute which is completely unstructured has inherent and predictable weaknesses. Some flexibility in scheduling sessions is certainly desirable and perhaps necessary. It is my personal belief that greater output and overall accomplishment would be possible with some constraint on the amount of time expended in dialogue. There should be a balance between dialogue time and writing time; an idea clearly stated in prose can oftentimes eliminate an hour of unnecessary dialogue and result in greater output. Dialogue is essential to the stimulation of ideas, but excessive dialogue without sufficient time to crystallize thoughts and focus on specific issues by summarizing them in prose usually results in a loss of valuable material.

It is essential that the individual who is educated in music have planned educational experiences with representative literature of all musics; this includes the youth musics. This idea can be implemented in any music class by carefully planning performing, listening, researching, and creating activities. Some music educators, however, do not share this point of view; they envision great difficulty in maintaining quality performing organizations should they plan a variety of activities utilizing representative repertoire of all musics. Those who make this claim are the ones who have never tried to implement this approach in their music classes.

There seemed to be a feeling among Institute participants that some of the special consultants contracted to conduct sessions lacked qualifications for the responsibilities assigned. Some participants had understood that there was to be "two-way" dialogue (this was not always the case) which would contribute to greater understanding of youth music and its significance for music education. Lectures by consultants did not always have relevance to the problem of special concern to the Institute.

The lectures which emphasized psychological concerns also seemed to be of little significance to the Institute. Many Institute participants had extensive preparation in psychology and viewed the lectures by the consultant as inappropriate and at times irrelevant. There were valuable "missing links" between the lectures and the problem of special concern to the project.

Other lectures during the Institute related well to the task at hand and were of personal and professional benefit to each participant. Some lectures provided valuable insights for establishing vital relationships between music education programs and what has been referred to as the music of youth.

Ronald DeVillers, Band Director, Pulaski High School, Milwaukee, Wisconsin

Is the music that youth play and listen to the result of music educations failure to provide an educational process with objectives that are relevant to youth needs? This inquiry arises out of the apparent lack of musicianly skills as demonstrated by many of the representative music groups that performed at the institute and the fact that youth audiences do not discern musically bad performances.

Poor intonation, bad meter, incorrect placement of chords (referring to music learned by copying records), the limited use of textural variations, failure to vary dynamic levels, limited technical facility, and little or no knowledge of harmony are some of the obvious flaws in the youth music groups performances. The listing of these imperfections is not intended to debase the accomplishments of the young people, but only to point out that their accomplishments might have been greater had music educations efforts been devoted to substantive musical objectives at all grade levels rather than toward the performance of music.

It is reasonable to say that most music programs are geared to performance. Bands learn to play marches, overtures and etc. in terms of whether they like it or not. Choirs sing songs from a certain accepted list of choral music. Orchestras have their own list. Band, orchestra, and choral directors are schooled in developing musical organizations. Educational attention is given almost soley to the members of their organizations and teachers frequently think in terms of performers and non-performers. Little or no concern is given the "distasteful task" of relating music to the non-performer in so called non-performing classes such as Appreciation and General

Music, and yet it is assumed that because of their vocal and instrumental background directors will be successful in these areas. Music curriculum, in many schools, is comprised of a list of songs to sing, records to hear, and concerts to perform. We must give our students more than that.

If we agree that music is just as necessary to mankind as the teaching of mathematics, physics, history and typing, our approach to the teaching of music should become related to all the disciplines involving music much the same as we teach the disciplines involving mathematics. The activities that encompass music may be classified into four areas; performer, listener, composer, and scholar. We engage our students in these musicianly activities and cover the elements of music in a structured way.

We can no longer accept musical performance as the exclusive base of the educational process, nor can we justify music in terms of its power to build character or its activity possibilities. We must give our students opportunities in all grades in composing, performing, listening, and researching of all music. It is my opinion that we are doing little of the above. A school music program that includes the opportunities is of the utmost necessity. The Youth Music Institute has accented this position by showing the cultural gap between music educators and the other 80%. Music educators need to respond in a positive way to the musical interests and needs of all the kids so that music education is relevant to 100% of the student body.

OTHER REACTIONS TO THE INSTITUTE

1. Kids with long hair are just as different from one another as kids with short hair.

2. Long hair is part of the musicians costume.
3. Most Youth Groups copy recordings.
4. Most Youth Groups want the help of music educators.
5. Electronic equipment is a status symbol.
6. Youth Groups recognize their own shortcomings.
7. Youth Groups desire approval of their peers.
8. Some groups are very interested in earning money.
9. None of the Youth Groups had revolutionary messages.

Ruth Haber, Vocal Music Teacher, Hewlett-Woodmere School District #14, Hewlett, New York

Rock music has been around for 10 years or more but it has exploded on the scene today. Not as a musical experience alone but as a sociological and psychological one as well. One only has to view the happenings of the Woodstock Festival in White Lake, N. Y. to see the impact of this medium on youth today. One of the objectives of the Youth Music Institute held at the University of Wisconsin this summer was to bring educators and youth together in a common learning experience and to create an awareness among music educators of the music of youth. I think that I as a music educator must take a serious look at Rock, the music of youth and try to fathom some of the secrets that might bring me closer to my students in understanding their development. As an expression of longing and rebellion which is inherent in all adolescents, Rock poetry and lyrics present a strong emotional outlet but the intensity of feeling evoked by Rock throughout the world among all classes and all races commands the attention of all thinking people involved with the younger generation.

Allen Hughes of the New York Times asks the question "Can music educators get along without rock?" I say yes but if the music educator wants to have a dialogue and a rapport with his students today then here is a musical opportunity for both student and teacher to bridge the generation gap. If in the role of music educator one accepts Rock music, the music of youth then one really accepts youth.

Sidney Fox, Program Specialist, Follett Educational Corporation,
1531 Stoddard Avenue, Thousand Oaks, California 91360

The National Youth Music Project and the National Youth Music Symposium, conceived and directed by Dr. Emmett Sarig, at the University of Wisconsin in the summer of 1969 was a GIANT STEP in the education of music educators in the understanding of the music of youth by music educators.

This understanding can now begin to lead to the inclusion of the NOW MUSIC in the curriculum, particularly in the classes in general music which involves that 80% of the students who are not involved in music in the schools. No longer will these students have to look outside the school for the music that is relevant to them.

By the judicious use of this music, all other kinds of music,--art, ethnic, past, present, instrumental, vocal, choral, etc.--can be explored by the students and, with the help of an educated and "turned on" music educator, find the affective and aesthetic joyment that is so necessary in todays world.

This pioneering effort of Dr. Sarig must lead to expanded projects so that hundreds and thousands of music educators of students from the kindergarten through the university can bring meaning and joy of music to man.

Ruth Stolfo, Chairman, Music Department, Edsel Ford High School,
20601 Rotunda Drive, Dearborn, Michigan

Music has many different meanings for people. To some it furnishes the means by which a message can be more effectively communicated, an opportunity to "freak out"; to others it is an art which endures from century to century, from culture to culture. The music educator is concerned primarily with the latter form of musical expression. As a member of the education system, he is responsible for the careful examination of the music, not the poetic qualities or the social message of the lyrics. In his relationships with young people the educator must remain aware of the constantly changing environment. It is his job to examine the music of any time, including the present, and use his best judgment in presenting a wide variety of music experiences for the young.

With the 20th century almost three quarters past it is time for music teaching to join the present and "tell it like it is" not "was". We need to really practice the old rule--"education begins where the child is" and use music that is current. Some people will say "it hasn't stood the test of time" but that is a shopworn fallacy and, anyway, time moves too quickly. Listening skills and musical concepts are the same for any music. A trained musician should have enough confidence to select up-to-date music that has value in a classroom--basic musical factors in rhythm, harmony, etc. that can be examined in the development of listening skill. This will no doubt mean that he will have to be alert to what is happening in the musical world of youth.

Because this living in the past has been a fault of music education for some time, steps should be taken to help the teacher who feels the need to wake up the teacher who is content to remain in the past. Several things might be suggested:

1. Members of this Institute could report to their local newspapers, administrators, and fellow teachers, as well as to their state organizations. This report could be based largely on the area discussions given during the Institute as well as the participants reactions and evaluation. Examples of music could be played representing rock, blues, soul, etc. with appropriate comments.
2. Administrators should be encouraged to set up local workshops for music teachers to which an expert might be invited and some youth groups perform.
3. The MENC should follow up with something at the national convention in Chicago.
4. State organizations should be apprised of what has happened at the Institute and given some incentive to go further.
5. A professional group might furnish the nucleus for a workshop experience for the students in a community.

Many schools already have teachers who are trying to keep relevant--three cheers for them. They could probably add to the discussions. For many others, however, more needs to be done. It is pretty much up to those who feel concerned for the responsibility of music education in the lives of young people to be "with it" in the field of youth music.

Duane R. Burr, Director of Music, Prescott Junior High School,
P. O. Box 1231, Prescott, Arizona

Music Educators have a responsibility as educators to direct and guide youth toward an awareness of the total discipline of music, to help each student develop a capability of discrimination and to judgment, and to cultivate values which will be healthy attitudes toward all music. Our attitude toward youth, their problems, their behavior is a part of shaping their attitudes. Music educators because they have lived and experienced life, and have had formal and informal learning in music and academics, are better prepared to guide the students in the selection of the music they will study and hopefully enjoy.

One function of youth music in music education is to help students relate the music they respond to in a positive way to other forms of music. The use of youth music in music education is vital in forming a more complete music program which cannot ignore the contemporary scene. Music education needs to provide each student a background of "good" experiences in listening, playing, singing, moving, theory and creating music. Youth music must take its place in what is being taught and performed, but not to the exclusion of other forms of music.

It is important that music educators become aware of new teaching methods, teaching materials, and modern trends in both education and music. This can be done in a five fold program from MENC, State Departments of Education and State Music Organizations, Colleges and Universities, School districts and individual music teachers.

Amidst the emergence of social, political and cultural unrest there is the cry of youth for a place and a voice in determining their life style and their future. Children have a more important voice in the family, a significant purchasing power, and more awareness of what is happening around them by more exposure to the mass media. The students today are victims of the educational pendulum which is changing direction, the bomb, wars, and an affluent society. The followers of Addler say that youth is the last of the minority groups to demand equal rights. Music educators must be aware of the social, sexual, drug and revolutionary nature of certain types of popular music and exclude it from any part of the music education program. A teacher who does not have the propriety to do this has no business in public school music or in the education of the youth of our nation.

Willard Budnick, Music Coordinator, Wayzata Public Schools,
Wayzata, Minnesota

I make the point that youths "now" music is a folk-art, a precious reflection of the sub-culture, and it should not be disturbed by structuring from bodies or institutions outside of its culture.

We should not teach its music. Rather, we should understand it, listen to its message, tolerate the participation of youngsters, and use it in reference. We should teach 'about' the music, encourage its free creativity, help those who seek from us skills to better do their 'thing', and welcome the humane social behaviors inherent in folk-art.

It is inevitable that the 'new' music will change in style as a result of ever-changing cultural modes. If it is to be a true folk-art expression the change should not be institutionally directed or influenced and those of the sub-culture who speak through music should have the freedom to do it in their own way, relevant to their society.

It is apparent that many in our field measure the value of this music in terms of how it uses the musical elements rather than the effect of its unique use of the elements. We tend to take a position of intellectual snobbery, forgetting that art is a servant of society, and we would like to impose our objective values on the music--much of which is performed without notation or score.

As educators true to the over-all art of music we should view today's sounds in a democratic and tolerant way and let youth have this aspect of music as long as it serves his particular needs of expression. We should be conscious of having it remain a folk expression though this does not preclude our understanding the music and using it in reference, because communication between the generations is not possible without mutual understandings.

Edward Anderson, Director of Bands, Mt. Tahoma High School, Tacoma, Washington

There is also a theatrical side to the new youth music. This is expressed in the attire worn by the performers. They wear their hair at extreme lengths and their clothing is colorful and designed to attract attention. In a sense, youth desire to be free and different from previous generations has created more style confinement. It is in this realm of attire that both the music performer and listener can identify with one element.

This new musical expression is very crude and simple in design. It does not require much background in fundamental music to be able to perform. Its fundamental elements consist of a very strong beat produced by several members of a group with little or no melodic line. The beat is so strong that it causes entire buildings to vibrate and the human anatomy can feel the strong impulses against the surface of the body. The simpleness of the music can best be expressed by stating that it is not uncommon for an entire selection to be performed through the use of one or two chords. We, of this time in space, are not too concerned about the simplicity or crudeness because it is the natural trend of all new expressions to change and improve in form and clarity. We are able to see this change beginning to take place.

I must, in all fairness, indicate that it is a small percentage of our youth that actually participate in this form of youth music. As in the past we have a few activators, several followers and a great many dreamers. This is the corner stone of our American Way. Every boy can dream of being president. In a like fashion, every person can dream of being the greatest musician of a given period of time. We need these dreamers to set the standards that will emerge from new forms created by the activators. We also need the followers to support the activators until the dreamers have time to create their heartfelt desires.

Patrick Marcinko, Instrumental Instructor, Central High School, Scranton, Pennsylvania

Music educators must be aware that this music does exist and I feel they can incorporate with discretion some of the better musical ideas found in this kind of music. The day has come through technology where electronic ideas are associated with the field of music. The development of the Theremin and Ionodine has created a format for the development of other electronic instruments. The field of amplification and tonal changers have been incorporated in the commercial industry. I think it will be some time before schools can purchase synthesizers, but perhaps that day will come.

The music educator must be apprehensive but still remain loose so that above all he can communicate with students of his classes. He must be able at least: to speak about the present groups or performers; associate what they are doing; relate their relationship with the past; and possibly discuss the further trend. The music educator should point out and make it clear that they need help, especially when certain musical concepts are ignored or performed badly. I would like to reiterate: whenever the time allows according to his discretion, the music educator should try to incorporate this material into his program. Above all, it should be done in good taste.

Verbeck Smith, Vocal and General Music Teacher, South Mercer
Junior High School, Mercer Island, Washington 98040

Music educators can't ignore youth music--especially rock. Many of us have used jazz, rhythm & blues (soul?), country & western, folk, and popular (a miscellaneous category) music in performing groups and in general music classes in some way. However, the various kinds of rock are relatively untouched, perhaps forbidden, in our schools.

The music teacher may not wish to have rock music and rock groups within present performing groups. If he feels comfortable using a group, however, he should feel free to do so.

In the general music classes rock can be successfully used to illustrate certain musical concepts; and it certainly gains the student's attention.

Whatever the choice of rock music, the music educator must be aware of its meanings. Some rock music types contain song texts which have explicit or implied referrals to drugs, sex, and revolution. Music teachers must be careful of implied sanction of such ideas through classroom use. Some recordings contain obscene words. The music educator in our democracy has an obligation to use judgment and discrimination in choosing musical examples for classroom use.

Our whole school system is undergoing change. Multimedia techniques for teaching (learning) are here. Instructional technology (hardware) and media (software) are here for us to use in new ways.

The schools will be buying more tape recorders, microphones, amplifiers, and speakers for use in present courses and later for electronic labs and youth music. I believe we will be buying organs and electric guitars as we have bought sousaphones, bass viols, cellos, bassoons, bass clarinets, timpani, chimes, etc., in the past.'

We must not "put down" the student's music that he enjoys outside school time. We don't need to adopt it as our own, but we should find out more about it by listening to youth, to radio, to concerts and by reading periodicals and paperbacks.

I graduated from college in 1957 and I have treated rock as a passing form of popular music until quite recently. I have ignored its growth. Now I must take time to catch up on 12 years of rock development that I could have learned gradually.

"If you can't lick 'em, join 'em?" No! I only feel a great need for knowing what they are doing!

Leroy Hicks, Vocal Instructor, Douglass High School, 900 N. Eastern,
Oklahoma City, Oklahoma

I evaluate this month's "Youth Music Project" as being very valuable. The opportunity to meet and greet educators, specialists, performers, and personalities from all over the United States has proved to be valuable.

Several points have been confusing, such as: (1) the value of including rock music in the school program, (2) or leaving the music on the outside, (3) or including the music at school, but not adding it to the curriculum.

We as music educators must deal with our students, no matter how many, on some personal basis:

1. Their feelings toward family life.
2. Their feelings toward their peers.
3. Their feelings toward school and life in general.

One might say, "That is the counselor's job." I say the music educator gets to know many sides of their students' personalities that can possibly be concealed from counselors, parents, etc.

The music educators can give the students a feeling of belonging to society, working on the attitudes first, then music, regardless of the type.

Lena McLin, Music Teacher, Kenwood High School, 4959 Blackstone,
Chicago, Illinois

The three R's Reading, Riting, and Rithmetic have been replaced by three social R's Repression, Revolution, and Reform. And the role of the contemporary music educator is to foster Reform with a new R. Relevancy.

Thus, the reflection of social conditions in the "Now Music" of youth, must be dealt with by an educator who uses a conceptional approach to teaching.

From blues to jazz to rock to country western, even to a combination of these forms along with older established forms, there is evidence of the emergence of a new stule or form yet to be named.

The role of the educator is not to structure these forms and thus cause them to loose their sponteneity and folkish vigor and appeal, but to incorporate through the creativity of the students, a media by which these new styles can be developed and heard.

The music educator should teach music that is relevant and relates to the students emotional, physical and mental needs, and thus reports the social attitudes, conditions and spirit of the young people from which it comes.

Fred Langrock, Instrumental Music Director, Forest City High School,
Forest City, Iowa

My concern in this report is "how to reach the student who seems a failure in school in most areas." As educators we have probably never been in the situation of this kind of student and we may have difficulty understanding his total make up. School counselors and principals run into difficulty in getting up attractive and stimulative subject material for this student. Many times the student is pushed into industrial arts and vocational subjects in abundance. Some are sent to the art classes in an effort to give these students a variety of subject material or simply a break from the daily routine. Seldom are they sent to music classes as most music classes are designed for the more higher academic student. Even the general music courses at the high school level are geared to the more accomplished music student. It is no wonder school counselors are reluctant to send the low students to us. We have not shown that we want them or furthermore shown that we know what to do with them.

Very few if any students are not interested in music to some degree. Many poor academic students have a very high interest in music such as rock, or youth music as we know it. I am suggesting and encouraging classes for these kids even if all that is ever covered in them in an entire year is rock and roll music. We have seen in this institute how broad an area we have in this music and surely if a course is taught interestly, this could be a great asset to these kids. So let's not just think about it. We teachers had better go home and sell it and maybe we can help these kids after all.

Lorna Erickson, Activities Coordinator, Roosevelt High School,
1410 N. E. 66th, Seattle, Washington

It is difficult to make a very thorough assessment of guidance counselor's role as I saw "things" happening that first week. I do feel that counselors must be aware of the music of today and give our students every opportunity to hear it and use it and understand it in its particular place--that students should be able to use school facilities for the development of their groups.

We are fortunate in our school that our schedule allows for an "E" period daily which may be used as an enrichment period or extension of priority class per. During this period it is possible for special interest groups to gather in resource centers of our school or special class areas. It was here that our group "The Black and White Affair" was given the opportunity to rehearse in one of the practice rooms and our music educators were ready to assist them.

Music is truly a universal language but it is as important to understand the vernacular of today as it is to know and appreciate its source.

Abraham Silver, Fine Arts Department Head, Northeastern High School,
Detroit, Michigan

The educational system of the public schools has frequently been accused of being out of touch with the needs and desires of students.

This accusation is not unique to the current generation. The matter of "relevancy" is an important issue, especially in the field of music. Music, being an art with high emotional involvement, feels this issue intensely. The discussions, demonstrations, lectures, and performances at the Youth Music Institute were honest, I believe, in an attempt to arrive at understanding today's musical scene for young people.

Recently I asked the librarian at the main branch of the Detroit Public Library for some current jazz recordings to be used for demonstration in the class room. Although the library has a large collection of recordings she could not supply me the most recent recordings. She explained that because of the great number of them and the rapidly shifting musical scene the library, with its limitation of funds, could only invest in those recordings which have stood the test of time. I feel that the music of the public schools must follow this same guideline to a great degree. This, I think, should be the stabalizing influence of school music.

Many of the students and professional members of the performing groups at the Youth Music Institute indicated that they wish they had more technical training and realized the value of the training they received in the schools. They were not advocating the casting out of the current school music program, but only that it be expanded to include the music that they felt meaningful to them. School music must maintain solid roots in the study and performance of that style and literature of music which has stood the test of time, but must expand its facilities to provide experiences in all phases of music implied by the term "contemporary." School music must be involved in the music which the mass of people accept and in which they participate. Without this involvement we loose communication with our students and negate any real educational influence we may have upon them.

RECORD RESOURCE FOR YOUTH MUSIC PROJECT

To discuss use of "classical" techniques and instruments in pop music.

Randy Newman, Randy Newman, Warner Bros.
Van Dyke Parks, Song Cycle, Warner Bros.
Beach Boys, Smiley Smiles, Brother Records

To discuss big band jazz-rock.

Marvin Stamm, Machinations, Verue
Clare Fisher, Thesaurus, Atlantic
Blood, Sweat, and Tears, (2nd album) Columbia

To discuss small group jazz rock.

Steve Marcus, Tomorrow Never Knows, Vortex
Jeremy and the Satyrs
Gary Burton, any recent album, RCA

To discuss experimental-electronic techniques in pop.

Jimmie Hendrix, Electric Ladyland, Reprise (partic. "The Merman")
Any of the "pop"-oriented electronic records.

To discuss use of "forms" (expanded) in pop.

The Who, Tommy, Decca
Beatles, Sgt. Pepper, Capital
Van Dyke Parks, Song Cycle
Jefferson Airplane, Bathing at Baxters, RCA

For discussion of soul.

Sam and Dave, any record
Wilson Pickett, Hey Jude, Atco
Aretha Franklin, any record on Atco
Otis Redding, any record
Any Motown sampler record

To discuss Avant-Garde Jazz--These are "difficult" records, but rewarding.

Pharoh Sanders, any record, Impulse
John Coltrane, any record, Impulse
Elvin Jones Trio, any record
Ornette Coleman, new Impulse record

For discussion of Country and Western in rock.

Bob Dylan, Nashville Skyline, Columbia
The Flying Burito Brothers, Columbia
The Byrds, Sweetheart of the Rodeo, Columbia

White Folk-Rock

The Youngbloods, Elephant Mountain, RCA
Kaleidoscope, any record
Country Joe and the Fish, any record

Blues-based hard rock.

Taj Mahal, any record, Columbia
Canned Heat, any record
Cream, Wheel of Fire, Atco
John Mayall, any record
Buddy Miles, any record

"Choral" techniques and arrangements.

Temptations, any record
The Association, any recent record
Five Stairsteps, any record
Fifth Dimension, any record
The Milenium, Columbia

A chronological list of records aimed at bringing the out-of-date school music teacher up to date, or an adequate quick reference to find out where your own students are and where they can go in "NOW MUSIC."

Artist	Title	Company	Number
* Chuck Berry	Chuck Berry in Memphis	Mercury	SR61123
* Elvis Presley	Elvis	RCA Victor	LSP1382
Everly Bros.	Best of the Everly Bros. Sing	Warner Bros.	WB1471
Kingston Trio	Best of the Kingston Trio	Capitol	ST1705
Ventures	Golden Greats by...	Liberty	LST8053
* Bob Dylan	Blonde on Blonde	Columbia	C25841
Beach Boys	Best of the Beach Boys	Capitol	DT2545
Otis Redding	Live in Europe	Volt	416
* Beatles	Sgt. Peppers Lonely Hearts Club Band	Capitol	SK2653
Mothers of Invention	Freak Out	Verve	V65005
Cream	Best of the Cream	Atco	33-291

* Jimi Hendrix Experience	Smash Hits	Reprise	2025
Moody Blues	On A Threshold of A Dream	Derham	18025

* The very important milestones in the evolution of "Now Music."

Record Companies

Atlantic - Rhythm and Blues
Chess - Blues (Chicago)
Sun - Country

- Early Rock -

Chess (Cadets) (play mono)

2 volumes "Chuck Berry's Golden Hits", Teenage lyrics

Specialty Records (play mono)

"Little Richard's Greatest Hits"
"Fats Domino's Greatest Hits"

- White Rock-a-Billy -

Everly Brothers Greatest Hits, Columbia

Buddy Holly and the Crickets, Dot, "The Incredible Buddy Holly"

Early Elvis Presley - at least two albums

12 Volume Album, History of Rhythm and Blues and Rock and Roll, Atlantic, Up to 1960

"The Oldies but Goodies"

Pre-Motown

Phil Spector - Phyllis Records

- Charelles
- Ronettes
- Marvelettes
- Righteous Bros. - Blue eyed soul

Motown (label)

Greatest Hits

- Supremes

Temptations
Impressions
Vandellas
Stevie Wonder
Miracles

British

Beatles (Em. - Capitol)
Rolling Stones
Best of the Animals
John Mayall, and the Blues Breaker
Spencer Davis Group (Stevie Windwood)
Manfred Mann (Quinn, the Eskimo)
Traffic
Yard Birds (Eric Clampton, Sonny-boy Williams)
The Kinks
Cream ("Wheels on Fire")
Off Deck - "The Truth"
Ted Zepplin

Electric Folk

Bobby Dylan
Buffalo Springfield
Poco
Crosby - Stills and Nash
Neal Young ("Crazy Horse")
Judy Collins "Wild Flowers", "Who Knows Where the Times Goes"
Janice Ian "A Joy for all Seasons of Your Mind"
Donovan
Richie Havens - 1969
Johnny Cash (Folsom Prison)
Joan Baez (Davids Album)
Incredible String Band (Harymans Beautiful Daughter)
Pentangle
Byrds

California Groups

Beach Boys
Mammas and Papas (Golden Bra)
Mothers of Invention
Jefferson Airplane
Big Brother and the Holding Co. ("Cheap Thrills")
Quicksilver Messenger Service
Grateful Dead
Great Society ("Conspicious in its Absence")
Dino Valente
Iron Butterfly ("In-A-Gadda-Da-Vida")
Mother Earth

Memphis Soul

Aretha Franklin (Greatest Hits)

Otis Redding (in Europe)
Sam and Dave
Ike and Tina Turner (White-face)
B. B. King "Live at the Regal"

Chicago Blues

Muddy Waters "The Real Blues"
Hawling Wolf
Junior Wells
Bo Diddley

READING LIST FOR PERSONAL UNDERSTANDING AND GROWTH
Developed by Dr. Robert Witte and Dr. Joseph Casey

Allport, Gordon, W., BECOMING: Basic Considerations for a psychology of personality. Yale University Press.

Arby, Robert. AFRICAN GENESIS

Argyle, Michael, THE PSYCHOLOGY OF INTERPERSONAL BEHAVIOR, Pelican Books.

Buber, Martin, I AND THOU. Scribners.

Brown, N. LIFE AGAINST DEATH.

Bruner, Jerome, ON KNOWING. Harvard University Press.

Erickson, Erik H., IDENTIFY: YOUTH AND CRISIS. Norton Publishing Company.

Friedenberg, Edgar, THE VANISHING ADOLESCENT, Dell Book Company

Friedenberg, Edgar, COMING OF AGE IN AMERICA. Vintage Books.

Fromm, Erich, THE ART OF LOVING. Paperback, Bantam Press.

Frankl, Victor E., MAN'S SEARCH FOR MEANING. Paperback, Washington Square Press.

Gibson, Kahil, THE PROPHET. Knopf Books.

Goodman, Paul, GROWING UP ABSURD. Paperback, Vintage Press.

Greene, Hanna, I NEVER PROMISED YOU A ROSE GARDEN.

Harrington, Michael, THE OTHER AMERICA. Paperback, Penguin Books.

Holdt, John, HOW CHILDREN FAIL. Paperback, Dell Publishing Company.

Holdt, John, HOW CHILDREN LEARN. Pitman Publishing Company.

Hommarskjad, Doug, MARKINGS. Knopf Press.

Jersild, Arthur, IN SEARCH OF SELF. Paperback, Teachers College-New York.

Jourard, Sidney, DISCLOSING MAN TO HIMSELF. Paperback, Van Norstrand.

Jourard, Sidney, THE TRANSPARENT SELF. Paperback, Van Norstrand.

Jourard, Sidney, THE PSYCHOLOGY OF ADJUSTMENT. Macmillan Company.

Jung, Carl, THE UNDISCOVERED SELF. Paperback, Mentor Books.

Keats, John, SHEEPSKIN PSYCHOSIS. Paperback, Delta Books.

Kelly, Earl, IN DEFENSE OF YOUTH. Paperback, Spectrum.

Lowen, LOVE AND ORGASM.

Lowen, THE BETRAYAL OF THE BODY.

Lepp, Inoce, THE PSYCHOLOGY OF LOVING. Mentor Books.

Maslow, A., TOWARD A PSYCHOLOGY OF BEING.

Maslow, A., MOTIVATION AND PERSONALITY.

Moustakas, Clark, THE SELF.

Moustakas, Clark, LONLINESS. Paperback, Prentice-Hall.

Moustakas, Clark, CREATIVITY AND CONFORMITY. Van Norstrand.

May, Rollo, EXISTENCE.

May, Rollo, MAN'S SEARCH FOR HIMSELF. Paperback, Signet Press.

Neill, A.S., SUMMERHILL. Mart Publishing Company, Paperback.

Neill, A.S., FREEDOM NOT LICENSE. Hart Publishing Company, Paperback.

Rand, Ayn, FOUNTAIN HEAD. Paperback, Signet Press.

Rand, Ayn, ANTHEM. Paperback, Signet Press.

Rand, Ayn, ATLAS SHRUGGED. Paperback, Signet Press.

Riek, Theodore, THE NEED TO BE LOVED. Bantam Books.

Rogers, Carl, ON BECOMING A PERSON. Houghton Mifflin Company.

Schultz, JOY.

Shatrom, Everett, MAN THE MANIPULATOR. Bantam Press.

Skinner, S., WOLDON TWO. Paperback.

Tillich, Paul, THE COURAGE TO BE. Yale University Press.

Tournier, Paul, THE MEANING OF PERSONS. Harper and Row.

Tournier, Paul, GUILT AND GRACE. Harper and Row.

Tournier, Paul, ESCAPE FROM LONLINESS.

Tournier, Paul, UNDERSTANDING EACH OTHER. Harper and Row.

Watts, Alan. NATURE MAN AND WOMAN. Paperback, Mentor Books.

Wheelis, THE QUEST FOR IDENTITY.

Partial Comments by Music Critics.

ALLEN HUGHES
NEW YORK TIMES NEWS

Rock often is terribly loud and you would think nobody could ignore it.

For some fifteen years, however, it has gone unheard by people who should have been careful listeners.

Among these are the nation's music educators, as they call themselves, the thousands of men and women across the country who lead the high school bands and choruses and, in ways that sometimes mystify professional musicians, try to instill respect, if not love, for music in the minds of the young.

Up to now, rock has been a dirty word to all but a handful of music educators. Indeed, it is the very enemy they have been fighting as an insidious corrupter of their sacred art. It is raucous, rebellious, irreverent, out-of-tune, and, furthermore, unavailable in standard arrangements for marching band and mixed glee club.

Despite their scorn for it and their undisguised lack of interest in students who wished to play or sing it, rock has refused to die as they have predicted it would.

Recently, the idea has begun to occur to some music educators that rock might be here to stay in some form or other and that it might be sensible to get into the act. This is not to say that they are eager to do so, or that they even know what the act is, but that, at the very least, it might be prudent to get next to it.

But what is rock? What is it all about? How can you use it in the seventh grade, and what do you do with the marching band?

During the last few weeks, these questions and countless others related to them were asked ad infinitum during an experimental investigation of rock at The University of Wisconsin in Madison.

The United States Office of Education, the Music Educators National Conference, and the Extension Music Department of the University sponsored a monthlong Youth Music Institute in which 31 music educators were brought together in direct contact with rock and its performers, spokesmen, and critics. Also on hand were 19 guidance counselors.

At the heart of the program was confrontation of the music educators with groups of high school youngsters from all over the country who, having wanted to play "their" music in "their" way, had gotten themselves together into cohesive performing groups without the aid, instruction, or encouragement of school music departments.

The kids played; the educators listened, asked questions, argued, and complained that the noise was simply too much.

A question asked so often that the kids parroted it among themselves was, 'Why do you have to play so loud?" The answer, simple and irrefutable, was "because it doesn't sound right otherwise."

In some cases, rock groups and teachers from the same city met each other for the first time in Madison. One of the best of the groups, for example, was The Happy World, a driving, hard rock sextet from Tacoma, Washington. The two music educators from Tacoma had not been aware of The Happy World's existence prior to the institute.

The Futures, a 10-member soul group of engaging black boys from Philadelphia, were from a school that had no music instruction at all. Louis Wersen, Director of Music for all Philadelphia Schools, admitted there had been none for several years. 'The kids in that school have run every music teacher off the place," he said.

Salt Lake City sent the Ray Smith Sextet, a group of uncommonly wholesome-looking boys who talked about modal music, refered to rhythms in

11/4, 7/4, and 5/4, and played a decidedly avant-garde rock from written arrangements.

Many of the youngsters were self-taught--or nearly so. The tenor sax player of The Constrictors, a black group from a poor section of Chicago, was asked if he had had any lessons on the instrument. "Oh yes," he answered proudly, "I had a couple."

A three-day symposium that attracted an additional 100 or so teachers and other interested persons was held during the third week of the institute and, in their discussions with their elders in the symposium sessions, the teenagers showed remarkable grace, poise, and generosity of spirit.

Some were impressively articulate. Nearly all said that they had learned most of what they knew and did from listening to recordings.

The gist of the kids' arguments was that they would have welcomed technical help but that they did not want judgments handed down on their music or themselves.

Oliver, the professional singer who is quite popular just now, came into a symposium session one day and said: "I wish I had more techniques." He told of the condescension of the University of North Carolina music faculty toward pop music and anyone who wanted to perform it.

Then, emphasizing that the techniques of music were the only teachable aspects, he said: "Any pop music is a feel thing. It can't be taught."

What will it all come to? Are school music programs really about to become relevant to the age in which we are living? If the past offers any guide to the future, the answer is probably not.

The fact is that rock does not need the music educators. It and its creators, performers, and public have done very well on their own and will continue to thrive so long as rock relates to people. The question is: can music educators get along without rock?

CHARLES SUBER
DOWN BEAT MAGAZINE

Our presentation to the symposium was mainly concerned with what music educators and their administrations can do right now to make music education relevant.

We suggest an immediate program of paid or volunteer aides to assist the classroom teacher in making and keeping contact with kids outside of classroom music. Aides can easily be recruited from local Phi Mu Alpha and student MENC chapters, junior and senior high school students with leadership qualities, and mus-ed majors from nearby colleges. We suggest immediate school teaching of guitar and other instruments pertinent to today's music, plus direction in electronic technology.

We suggest a system of rewards (possible in the form of credit hours) to encourage over-worked educators to become personally involved in Youth Music. Make certificated teachers up-date their music awareness; attend and participate in summer (and winter) jazz clinics; take modern arranging and revitalize the schools' mouldy music libraries; organize materials clinics and find out about modern methodology and published music.

We suggest--and this is critical--that all five days of the 1970 Music Educators National Conference (Chicago, March 6-10) be devoted to all aspects of Youth Music. Serve notice on everyone in music--particularly those (ir)responsible for teaching teachers--that time is running out. Impress the whole musical establishment that relevancy is critical. Now! (It was ironically fitting that the Supervisor of Music from San Bernardino, California, had to fly home from the Institute to protest the firing of all his elementary school music teachers.) The usual conference lobby sings and correlative studies on English Hunting Horn and Hand Bells can wait.

Wouldn't it be fine to be able to say that 1970 was the turnaround year for school music?

THOMAS MacCLUSKEY
ROCKY MOUNTAIN NEWS

During one of the discussions held in conjunction with the Symposium on Youth Music which took place at The University of Wisconsin two weeks ago, New York Times music critic, Allen Hughes, addressed himself to the teenaged musicians present and said, "Don't ever let anyone tell you that the music of Bach, Beethoven or any of the other 'old masters' is the least bit essential to anything!"

He had prefaced this remark by stating that research has shown that only 4 per cent--only 4 per cent, mind you--of the U. S. population actively cares for the music of the 18th and 19th centuries.

He agreed that this music could enrich the lives of anyone who got into it; and he even stated that these same gentlemen are his direct support, for he earns his living by writing mainly about their music and its performance. But--"Don't let anyone tell you that it's essential to anything!"

He suggested that their music be given a sabbatical and that music educators had better get plugged into the Electronic Age--the Lunar (Rock) Age.

These statements summarized the thinking of a number of the other formal and informal speakers at the symposium quite well. It's important to note, though, that a large majority of those who participated or attended the symposium were those who are already turned-on to the idea of soft-pedaling the tremendous emphasis on 18th and 19th century music in the classrooms in order to make room for youth music--rock, jazz, pop, folk, etc.

What about the other thousands of music educators who weren't there--especially the ones who not only are not turned-on by youth music but also denigrate its validity?

What about those who--whether they received their teacher training 30 years ago or just last year--were exposed mainly to 18th and 19th century music, a smattering of earlier art music and even less of honest-to-goodness 20th century music?

What about the music educators who teach the teachers? In some ways they're the hardest to crack. And what about the music educators who have jazz backgrounds who still pass judgment on all rock music as if it were still the "You Ain't Nothin' But a Hound Dog" variety of 14 years ago?

Some of these guys are the most vehemently outspoken critics of rock--perhaps because they got cut out of their weekend moonlighting gig by a group of long-haired kids with guitars and amps and a combined total of eight months practice on their instruments.

Just how are all these people going to be convinced that the world of music includes much more than the 18th and 19th century "derriere-garde"--as John McClure, director of Columbia Records Masterworks, so beautifully terms the music of that era and its dwindling body of proponents?

One of the problems that definitely exists--the generation gap, the non-communication between music educators and their students, the extreme lack of interest that many young people have in "pre-historic" (18th and 19th century) music--is because of the fact that young people not only know that a great deal of other music exists but they also dig it a heckuva lot more.

Yet, a large majority of music educators either fail to acknowledge the existence of other music, pay lip service to it only, or want to bring it into their classrooms but don't know enough about it to do so.

Of those in the first category: if they can't be convinced of the necessity of plugging into the Electronic Age, then--and I'm serious about this even though perhaps ungenerous--they should be retired as soon as possible. Their duty is to prepare the present younger generation to live in the 21st century in which, because of communications, travel and interest, the music of all peoples of all ages will be available for consumption by all. If they aren't willing to balance out their beloved two-centuries of European music with much, much more, they should get out of the profession!

For those music educators who realize that it's not only time but almost past time to get hip, there are ways that this can be done--despite the cries of those who say that the mystifying musical rituals of rock cannot or should not be penetrated or that folk music is no longer folk music if it's studied or that music of other cultures should be left for those who belong to those cultures.

The one area in which the Youth Music Symposium tended to fail was that concerning the implementation of the ideas that it proposed. Notwithstanding this, it's greatest success was, hopefully, in generating enough desire in those who attended to carry the message back home and start rocking the boat (beat?).

Assuming that enough educators are convinced that youth music should be included in the school curriculum, that the music educators' schools join the movement, that Congress passes the bill and God nods his approval, what specifically can the teachers (and anyone else who's interested) do?

Since little space remains and the main element of youth music is rock, I'll focus on that for the moment.

1. Begin by listening, listening, listening. Use your ears to determine the rhythmic, melodic, and harmonic characteristics that are idiomatic to rock. Sort these out, classify them, relate them to other musical styles. Be conversant with them.

2. Shuck off your coats and ties or fancy dresses--get comfortable--and go to rock concerts. (Take earplugs along if you want, but eventually you won't need them.) Find out what kind of a trip it is. Find out what your students and maybe even your own kids are doing.

3. Let the kids bring their guitars and amplifiers into the classrooms and ask them to talk about and demonstrate them. Find out how the amplifiers can be used. Find out about fuzz-tone, wah-wah, reverb, feed back, etc.

4. Listen to your students sing rock music. Be knowledgeable enough about the style so that you don't make the mistake of saying "that's all wrong". Encourage them and help them if they ask for it and if you are capable of giving constructive aid. In time you will be able to do so.

5. If you know enough about the music, you can help them write songs. And you can help them take songs off of records (which is their universal way of learning the music) and assist them in arranging the songs for their specific instrumentation.

6. Have the students bring their record albums to music classes. Listen to them. Discuss them. If you've done your homework, you'll be able to point out many things happening in music that they don't know about.

The young persons who attended the symposium indicated that they'd like very much to see this happen.

THOMAS MacCLUSKEY
ROCKY MOUNTAIN NEWS MUSIC CRITIC

I personally believe that youth music is basically rock music (this includes a separate but related style--soul music--in the term) although jazz cannot be excluded entirely. Even though the stage (jazz) band movement is indeed extensive, the arrangements that the bands are playing are becoming increasingly rock-oriented.

The one statement heard repeatedly was that the young people would like to have their music discussed in the classroom and that they'd like to have assistance in technical matters.

Many indicated that they had asked for help from their teachers, but they had been turned away because the teachers either disliked rock or they lacked sufficient knowledge to help.

Some of the attending music educators suggested that rock shouldn't be brought into the classroom because it's the creation of the young people and they don't want the establishment "messing around" with it. It was even suggested that the music might be harmed by educators examing it.

I find this position to be untenable. Although rock may be created by youth, it is public domain for those who want to enjoy, dislike, write about, read about, hypothesize about, analyze and compartamentalize it. Rock can't be harmed by being scrutinized. It's too hard and impervious for that to happen.

Furthermore, young people have demonstrated often their eagerness to learn as much as possible about the things that interest them the most. They respond even more readily whenever a topic of this sort is presented interestingly and intelligently.

LEONARD FEATHER
LOS ANGELES TIMES

"Let's give Brahms and Beethoven a sabbatical. It's time for music education to move into the 20th century."

With these words, one of a long line of guest speakers conveyed the essence of an explosively exciting event that has just ended here on the campus of The University of Wisconsin. A four week Youth Music Project dealt not only with the necessity for school-teachers to acknowledge the existence of contemporary idioms, but also with the urgent need to do something constructive (instructive) about it.

Emmett R. Sarig, the University of Wisconsin music teacher who conceived the project, was amazed at the immediacy of reaction last spring when he began soliciting the presence of teachers and students around the U.S. One panelist flew in from Kailua, Hawaii. Many guests came from schools in big U. S. urban centers. The Virgin Islands, aided by governmental subsidy, sent a 12 piece steel band, complete with educator.

During the four weeks innumerable youth groups did their musical thing for audiences of teachers before trying to engage in fruitful dialogue. Most of the musicians were amateurs and most played rock, but there were important exceptions. Gary Burton, the jazz vibraphone genius, and Joe Morello, former Brubeck drummer, were guest speakers and performers.

Burton told it like it is speaking to a gathering some of whose members didn't want to believe it: "You music educators teach nothing more than what was taught to you 30 or 40 years ago. It makes no sense to force young people today to play according to your own fixed, obsolescent standards.

"It's not enough to show them how to do counterpoint like Bach. Instead of suppressing their personality, you should encourage them to be creative along the lines they find valid.

"Rock is just reaching the point of maturity at which it would be desirable to put it into the school curricula."

Tom MacClusky, a Denver newspaperman, disclosed that the ice has been broken. He is now teaching a course in rock at the University of Colorado. It is, inevitably, a non-credit course; music department heads everywhere have maintained a hands-off posture.

Harold Arberg, representing the U. S. Office of Education which cosponsored the Madison seminars, stressed the importance of "humanizing the educational process" but didn't make it clear how a 50-year-old music department head can be persuaded to listen openeared to sounds that are, by his yardstick, not only unorthodox but intolerably loud.

This is one of the many problems posed by the issue. How can an old dog learn, let along teach, new tricks? If a 16-year-old, tired of the violin, would prefer to dig the intricacies of fuzz guitar, or the sitar, koto, bongos or tabla, who on earth among the faculty is in a position to instruct him? (Jim Webb, we were reminded, flunked out of music school--'He probably did something verboten in the rule books, like writing parallel fifths.")

Fred Harvey Harrington, the University's president, faced up to it in his keynote address: "There is plenty that we can learn from our own students." One educator allowed that his 13-year-old son has shown him how to think and play in 5/4 time. A black teacher from a Chicago ghetto tried to bring her fellow educators face to face with some of the uglier realities linking drugs, sex, revolution and art in the teen subculture.

A newspaperman, who called rock "a wonderful by-product of academic incompetence," stressed the need for teachers to keep listening to electronic music, rock, jazz, Indian ragas and the rest "until it all burns a hold in your heads."

The sense of the long series of meetings was that time is running out and that it is useless simply to wait for deans and music department heads to retire. As Down Beat publisher, Charles Suber put it, 'The older music, as it is applied today by most educators, is nothing more than taxidermy. Now it's up to you teachers: sit in with the kids! Make mistakes! Learn by doing! They are crying out for help, your duty is to work with them and understand their way of musical life."

The next major move may be taken next year at the biennial meeting of the Music Educators' National Conference. This organization took a giant step forward last year by forming a spinoff National Association of Jazz Educators. Suber has suggested that the convention be devoted in entirety to the problems of teaching "youth music."

At least 400 colleges are now involved in jazz education, forced on them by the students themselves. Still, most tradition-bound teachers feel threatened (because they don't understand the music) and confused (because they can't distinguish between jazz, rock, country and western, and the rest.) They cover their ignorance with a patronizing patina of condescension toward both rock and jazz.

If nothing more was achieved here than the interchange of highly relevant questions and answers between the teachers and the untaught, it was beyond cavil that a substantial raison d'etre justified this unique and, one hopes, revolutionary project.

Addendum

SOME STUDENTS COMMENTS

Some students: When music educators asked them "what do you want us to do, how can we change how can we help you," they answered: "we want receptivety. We want a sanction. We don't want you to put us down. We don't want you to turn us off. When there's an auditorium program, we don't want to be cut out because our hair's too long and music is too loud. If we need a place to practice, we want to be able to use that music room that's not being utilized. We may not necessarily need a music teacher, a counselor or any other person to be our monitor or chaperone. We need faith. And we want you to feel comfortable in liking or disliking what we present." When asked "Would you have like to have had help from a music teacher in learning and preparing for performances of the music that you're now playing?", the answer was most often a strong "YES!" "We'd like to learn the notes, how to write them down, how to arrange songs, how to write songs. We'd like you to help us enough that we can help ourselves."

Student from Chicago slums: Concerning instrumental training--"If I had started off younger, I would have been better--I mean alot better! I think music should be required in all the schools from the time a kid is four years old. I wish I'd had piano then or even violin. I could appreciate it now. I'd know the value of it now. I think a music teacher should be qualified to teach all music. I wrote some music and took it to a music teacher and he said, 'Naw, naw. Forget about this stuff.' I didn't think that was right, so I dropped out of school."

Electric bass player-Tacoma: "One of my big beefs is that the teachers stifle anything that's creative...I'm looked down on because I'm trying to be an individual...You can learn on your own to some extent, but the teachers could help us alot more...We want teachers who are young in the head."

Soul singer-Chicago: When asked if he sang in a school group he answered--"Oh yes, I'm in the male chorus. But that's a different style, you know." "Actually they (the teachers) don't have an open mind for music. They go as far as classics, maybe a little popular and, sometimes on rare occasions, a couple of spirituals."

Other singers: When asked "If a vocal teacher were able to help you, how could he/she help you the most?" "She could tell us when we're out of tune;" "She could help us to learn the notes;" "Train us how to vocalize;" "A rock singer has to know how to breathe properly, and a teacher could help us alot with that."

Guitar player-Chicago South Side: Said that he had asked if his music teacher could help him learn the instrument. The teacher declined. The boy said that he had gotten some help from Magic Sam. The music educators at the symposium laughed when they heard this name--unaware that Magic Sam is one of the most incredible electric guitarist-blues singers living today even though he is unknown outside of Chicago's hard-core West Side ghetto with the exception of the more urbanized South Side area.

One of the kids: "I love to sing and dance."

Stanford A. Grier, Jr., Guidance Counselor, Lindblom Technical High School, 6130 S. Wolcott, Chicago, Illinois 60636

Youth music, like all music, is an example of the desire of young people to express themselves, the appeal to be understood, the frustrations felt, the desire to be recognized as individuals. The music of the young is, at times, vehement because the unsurety of the times has instilled a great deal of anger in the average youngster. At times their music is poignantly beautiful. But always detectable is the fire and freedom of youth. The young, to me, are like the bud of a flower striving to burst open the enclosing shell around them and blossom into the flower that experience in life, and music, can bring.

The original materials used by the young people, when analyzed, will give the adult observer a clearer insight concerning the youngsters' feelings about love, life, etc. This is their way of tuning out the negative aspects of this confused world.

YOUTH MUSIC PROJECT
DIRECTOR REPORT

I. Introduction

RATIONAL

As various institutions and agencies in the United States begin to focus on what they consider critical problem areas of our society, youth is constantly a central concern. Youth are among the disadvantaged; youth are the majority of the inner core inhabitants; youth are the clientele of educational institutions. If one area of concern in the American society was to be singled out as holding the top priority, it would have to be the area encompassing youth.

If any common bond connects the youth of America, whether they are from the inner core of the cities or the outstretched areas of suburbia, it's music. The youth of America are identifying with their own music--the music they originate, perform, appreciate, and enjoy. By assisting educators in developing an insight and understanding of the music of youth, this program attempts to bridge the communication gap between society, its educational institutions, and its youth.

Educators today are increasingly aware that music in our society exists in many different forms. There is the music of the schools, music of the church, music of the community, music of mass media, and music of youth--the Now Music.

Never before in the history of Western civilization has the music of youth commanded so much attention. Our technological age has produced electronic musical instruments and a mass media system which affords all youth, regardless of musical or social background, an opportunity to

SP003435

perform, to compose, and to express themselves through music.

The generalization can be made that music educators are not aware of the musical activities of youth outside of school. This lack of awareness is due to the fact that the music of youth, even though it is so much a part of our society, has not been recognized by educators. The proposed project will bring together, in a common learning situation, educators and youth with the music of youth as the basic subject matter.

TELLING IT LIKE IT IS THROUGH MUSIC EDUCATION was a four-week Institute on the music of youth for music educators and guidance counselors, held at the University of Wisconsin--Madison. The Institute was sponsored by the United States Office of Education, the Music Educators National Conference and the Extension Music Department, University Extension, The University of Wisconsin.

PURPOSE

The purpose of the Institute was to bring educators and youth together in a common learning situation using the music of youth as the central theme. In aneffort to bridge the communication gap that exists between society, its educational institutions, and its youth, the Institute introduced educators not only to the music of youth but also to those who compose this music, perform it, appreciate it, and enjoy it. This Institute was the first to actually retrain music educators, introducing a new element into their teaching programs. This new element, the music of youth, will facilitate the instruction of that 80 percent of the young people who never participate in a music program in the secondary school.

PARTICIPATION

Twenty cities throughout the nation were invited to send a youth music group selected from their school system, to accompany their music educator and guidance counselor attending the Institute.

Fifty stipends were available for music educators and guidance counselors who qualified. College credit was offered to educators who attended the four-week Institute.

The youth groups had all expenses paid during their participation in the Institute, and top professional talent was available to work with them. All youth group participants were high school age and drop-outs were not excluded from the project.

OBJECTIVES

FOR THE MUSIC EDUCATOR INSTRUCTIONAL PROGRAM

--To create an awareness among music educators of the music of youth.

--To assist music educators in relating the music of youth to other musics and especially their own music education programs.

--To provide music educators with insight into the understanding of the music of youth.

--To encourage music educators to identify ways in which they can integrate the music of youth into their own school music programs.

--To open communication channels between music educators and youthful musicians.

FOR THE STUDENT INSTRUCTIONAL PROGRAM

--To relate the music of youth to other musics.

--To give guidance to youth in the composing, performing, and appreciation of their music.

--To provide youth with the technical knowledge and understanding of today's music.

--To provide youthful musicians with an opportunity to relate to their peers from other cities through music.

--To open communication channels between youthful musicians and music educators in general.

--To make students aware of the music educators' desire to help them.

FOR THE PARTICIPATING SCHOOL SYSTEMS' PROGRAMS

--To develop among the music supervisors and their staffs an awareness of the music of youth as it exists in their particular school system.

--To provide a catalyst in the school systems for future programs concerned with the music of youth.

--To encourage educators to develop ways in which the music of youth can be incorporated into the school curriculum.

--To develop more understanding of the youth in the school system through the music with which they identify.

FOR THE RELATED RESEARCH PROGRAM

--To provide an opportunity for the examination of the music of youth for the purpose of ascertaining the role of music in the solution of social problems.

--To determine if the music of youth can be the common denominator in opening communication channels between youth and educators.

--To determine the role of the music of youth in the psychological and sociological growth of youth.

--To determine the role of the music of youth in our society today.

II. Operation of the Program

There exist three underlying factors which, since the conception of this project, made it very difficult for all persons involved, from the administration at the Office of Education, to carry it out efficiently. These three factors were, first, the Youth Music Project was a unique idea because it brought together students, teachers, and professional musicians in a common learning situation. Secondly, as an EPDA project for teachers, due to its very nature, it forced the teachers to carry on a role reversal. This role reversal made young students the educator, and the educators the students. And thirdly, in terms of all the EPDA grant awards made during the last year, the Youth Music Project was unlike any of these. The most striking difference occurred in the area of curriculum. In the past, the curriculum of most EPDA projects, in our estimation, drew upon existing curriculum set up at colleges and universities across the country. The Youth Music Project extracted its curriculum material primarily from society and from the learners in an effort to make this curriculum as relevant as possible to things the way they really were. Because of these three attributes of the project, it was difficult to communicate concerning the project, since it did not fit everyone's personal stereotype of what a project of this sort should be.

Certainly any success the Youth Music Project attained can be traced back to the willingness of the Music Educators National Conference, the University of Wisconsin, and the Office of Education's bold decision to allow the project to continue.

1. PLANNING

Because the Youth Music Project was the first attempt at such an undertaking, the period of planning was very complicated and difficult due to the lack of models for the project. The complete support of the Music Educators National Conference which was expressed from the very beginning of the project was truly one of the chief assets in terms of planning. Not only was the top administration of the MENC helpful in an initial meeting by giving their support, suggestions, and criticisms, but the total effort of the national music educators' group was at the project administration's disposal.

In dealing with the subject, youth music, by the very nature of the role it plays in our society, music educators and other adults almost immediately display a hostile attitude. This attitude is directed toward anything that represents rock music of the youth, regardless of whether or not it is based on knowledge of the subject. It was very difficult to communicate to music educators across the country the importance of this particular project.

At this point, the general statement can be made that the Youth Music Project was a success and almost without an exception the chief supporters of the project and the participants in the project, were those people who were contacted personally at one of the six regional meetings of the Music Educators National Conference during the Spring of 1969. The Music Educators National Conference administration graciously gave the Youth Music Project staff time on each regional meeting's program to present the ideas to the music educators across the country and to recruit potential participants for the project. The Music Educators National Conference's support went even beyond this. They were very instrumental in setting up and producing the National Youth Music Symposium which was held July 24, 25, and 26, 1969. They supplied mailing lists allowing for the contact of all the music educators across the country and they are leaving their periodical, mass media and report dissemination capability available for use in getting the results of the Youth Music Project to the MENC membership and the education field.

One of the key problems in communicating with other people about the Youth Music Project was the very fact that youth music was an unknown entity. Even though we indicated that it represented that kind of music which is carried on outside of the school music program, there were so many types of music that could fit into this category, many times semantics of the situation made it very difficult to communicate.

In the initial planning stages of the Youth Music Project, it was apparent to the staff that the music supervisors in the various cities across the country would be the key men to seek out to gain support for the project and to initiate the proper selection procedures at the local level. Before the music supervisor was contacted, the staff of the Youth Music Project thought it would be fitting to first alert the superintendent of schools in that particular city about the project and about our intensions to invite that city to participate. Almost without question we found the support of the school superintendent overwhelming. He was aware that we were interested in 100% of his student body and not just a small percentage as he envisioned most music educators. But as it turned out in late Spring, as we were about to bring the selection procedures to a culmination, the music supervisors in the various cities turned out to be, by far, the largest stumbling block. It was only after a music teacher on the staff of certain music supervisors followed through, was it insured that a particular school system would participate.

The Youth Music Project staff was very fortunate to be able to have planning meetings at the national level with people from the Office of Education and the Music Educators National Conference, and also able to have planning sessions on the regional level as staff met with various leaders in music education at the regional meetings of MENC in order to become aware of the idiosyncrasies peculiar to the various geographical areas of the United States. Planning meetings also in terms of the actual instruction of the Youth Music Project were held on the University of Wisconsin campus with professors representing other disciplines. This allowed the project to have a wide and varied input not only in terms of the style of instruction, but many times in terms of the actual content.

Due to the fact that there were so many unknowns that could not have possible been anticipated as this project developed, it was difficult to carry out the Institute both effectively and efficiently. For as funds were cut from the project, there was no way in which the project's staff could be flexible in terms of equipment, staff, and facilities. And all these problems really go back to the opening statement which pointed out the unique character of the project as being something which had to be experienced and could not be completely set up from the outset without allowing for a certain amount of flexibility. Certainly now that we have experienced one Youth Music Institute, our staff is very well prepared to carry on another Youth Music Institute based on what we learned.

The following is an example of what dealing with an unknown entity can do for planning. As much as the Youth Music Project's staff knew about the nature of youth music, the people that performed it, and the equipment we used, it wasn't until about one week prior to July 7th, which was the beginning of the workshop, that the Youth Music Project's staff learned what equipment, amplification equipment specifically, meant. We learned that we would need equipment filling two 16 feet trucks at a total value of approximately $30,000. Had it not been for the generous support of the music industry people who were able to supply $30,000 worth of equipment for four weeks by charging us a rental of $200., the Youth Music Project would never have been able to happen.

Another facet of the planning period that was important was that planning for the Project was carried on at a national level, a regional level and a local level for a long period of time and because of the relevance of the Youth Music Institute, national publicity anticipating the summer Institute was almost overwhelming. The Youth Music Project's staff was well aware then that on July 7th when the project began that the eyes of the nation were going to be watching and looking for the results of this undertaking.

Before this section on planning concludes, it must be made very clear that planning for the Youth Music Institute never once ceased or waned during the total period of the project, from January 21st through August 31st. The administration of the Youth Music Project never allowed themselves to become inflexible as the project developed.

2. PARTICIPANTS

In the final analysis, the Youth Music Project had four distinct categories of participants, namely, the students who served as instructional assistants, the music educators who were the direct target group of the Institute, the guidance counselors, and the Youth Music Project teaching staff which not only consisted of learned people from other disciplines than music, but also professional performing musicians who are found among those musicians producing what we call youth music.

The response of the various participants was wide and varied. Without an exception, anyone who heard about the Youth Music Project thought it was a very worthwhile idea and mentioned that they would be very interested in attending such an Institute. But, due to the complicated nature of making application to participate in the Youth Music Institute, it must be said that the response was less than desirable. By complicated, we mean that a music educator could not merely pack his bags and attend the Institute. He had to work with his music supervisor and other music educators in his community and youth music groups in an effort to learn more about the existence of youth music as it relates to his particular school and as he went through this process it was important for him to locate a youth music group that would represent his school as well as relate to this particular Institute and he also had to get acquainted with the guidance program at his particular school, spend some time with the guidance counselor in discussing this project and getting the guidance counselor to join his team consisting of the youth music group, the music educator and the guidance counselor himself. One can readily see that anyone who wanted to apply for attendance at the Youth Music Institute had to make a major commitment prior to knowing that he was accepted. This very fact made the response to actually attending the institute small.

But to prove the point that people were interested in attending the Institute and were interested in the idea, all the applications and requests for applications that were received from across the country were almost overwhelming. But once again, all these requests for applications and applications themselves were processed only by individuals who were not aware of their responsibilities in finding a guidance counselor and a youth music group which would accompany them to the Youth Music Project.

Our particular program definitely tried to achieve a mix among the participants and the staff feels that this mix was achieved. We had a number of music educators from the classroom, we had a number of music supervisors who were heading up programs in their particular school systems, we had guidance counselors from each of the participating school systems and we had a large number of youth music groups representing an input of content which was as wide and as varied as our term, "Youth Music", attempted to cover.

Referring back to the complications of applying for the Youth Music Institute, our selection of participants was based primarily upon interest because of the total involvement that it took to gather together a team of participants and make application to the Youth Music Project. In calling together all the necessary participants to make the Youth Music Institute a success, the biggest problem of the whole project was the inability of our staff to convince the Office of Education that the youth music groups themselves were specifically necessary because of the fact that they represented the content of the project and that they were actually consultants in this particular case. So in the early stages of the project development, most of the time and attention of the staff was focused on obtaining the necessary funds to bring youth music groups to the Project. Many attempts to obtain outside funds from Foundations and other grant-giving institutions failed. The JayCees national office in Tulsa, Oklahoma recommended that the local JayCees in the various communities would be available to support fund raising activities which would allow the youth music groups to come to the Madison, Wisconsin Institute, but because of problems in public relations at the various local levels, this nation-wide plan was never able to reach fruition. Even though the Youth Music Institute was only able to bring half of the participants it initially planned, the participants who were in attendance did, in fact, represent every area of the country. There were 18 music educators accompanied by guidance counselors and youth music groups as well as 13 music educators who came primarily on their own, not as a part of a team. This last group was allowed to attend in this manner as it became apparent prior to the Institute that we would not be able to fund any more youth music groups than 18.

It is important to mention here, that one of the most striking facts of the Youth Music Project was the different concepts of youth music people have from different regions of the country.

3. STAFF

By its very nature, the makeup of the staff once again reflects the basic thinking of the Youth Music Project, in that the staff represents disciplines outside of the field of music, namely sociology, anthropology, and psychology, as well as music and music education, and it also represents the people dealing with music professionally and on a commercial level. Many of the music educators in attendance at the Youth Music Institute could not understand how an anthropologist, sociologist, and psychologist could possible contribute to this type of subject. But as these various staff members made their presentations, a whole new world of music was opened to the music educators. One of the highlights of the entire Institute was when one staff member suggested that the program include a role reversal technique where the anthropologist, sociologist and psychologist would teach the music educator about music and then the music educator in turn would teach the anthropologist, sociologist, and psychologist about music, and then the third dimension would be the students instructing all the educators about music as youth sees it. It was this type of three-way dynamic teaching process set up during the Institute which stimulated the most discussion and interest.

One of the disappointing aspects of the Youth Music Project was the fact that the project was so difficult to administrate. Emmett Sarig, the director, and Richard Zellner, the assistant director, and Michael George, the assistant director, were unable to participate in any actual sessions. Their time was completely taken up with administrative details to keep the program moving along.

At the risk of being redundant, we must once again mention that the uniqueness of this particular project was a constant underlying factor in its development. In regard to orienting the staff to the specific objectives of the program, the uniqueness of the project again prevailed. As staff members were located and sought out, it was very difficult to communicate to them the idea of the project. But once they understood what was to happen, once they saw their possible contribution to the project, there was no problem in maintaining their continuing involvement throughout the planning sessions prior to the Institute and during the Institute itself as they carried on their regular assignments.

It must be said that much of the activity in music education is based on tradition and that these traditions are well known be educators in other professions. One of the difficult problems in orienting a staff member to the specific objectives of the program was to convince him that we were in fact attempting to carry on this program. Many times people contacted felt it very difficult to believe that such a project could really exist. Once that they were convinced of this fact, they gave their interest and support to the project.

One facet of the Youth Music Institute that facilitated the effectiveness of the staff was the fact that we had the actual youth music groups present. This will be discussed in other reports from the Institute participants. It is not the music itself that is the essence of the youth music situation and the problems developing around it; it is the dynamics of the relationships between the students and the teachers, this causing problems. Consequently the staff and teachers in attendance worked hand in hand with the youth music groups themselves in a live situation. The three-way dialogue which took place among these elements was mainly responsible for the success of the Youth Music Institute. Some surprising and pleasant inputs into the Youth Music Project were the comments, attitudes, and interest of the professional musicians that were in attendance each week. The professional musician was not only successful in relating with the youngsters and the staff but also to the music teachers in attendance. It was almost humorous to watch the professional musicians' faces as they were told about the purposes and the nature of the Youth Music Institute. They thought the idea was very relevant to what was happening and they were very interested in supporting it. In fact one professional group requested to return another week at their own expense in order to continue their participation.

4. ORIENTATION PROGRAM

On July 7th, the very first day of the Institute, a general meeting was held for all people in an attempt to orient them to what was happening. These opening days of the Institute produced a very interesting phenomenon and that was the fact that, although there was national publicity on the Youth Music Institute and the brochure in the estimation of the staff was very explanatory, people in attendance at the Institute displayed a lack of knowledge as to exactly what was to happen. In many cases the role that they were to play at the Institute was confusing to them. The main technique that was used to off-set this particular problem was complete participant involvement in program planning. At the end of the first week, all of the participants were given an opportunity in a general meeting to evaluate the project as of the end of the first week, and were given the responsibility to set objectives and to design programs and schedules to accomplish these objectives during the second week. This particular activity was carried out each week of the Institute. This type of total participant involvement in program planning turned out to insure the success of the Youth Music Institute. It was very instrumental in producing a dialogue between the staff and the teachers and among the teachers themselves. Had not this particular role for the educators been assigned, it would have been very difficult to maintain their interest throughout the four weeks of the Institute.

5. PROGRAM OPERATION

The following is a list of the objectives of the Youth Music Project which were developed at the outset of the project. After the listing of each objective will be a short statement or example indicating the extent to which the objective was attained.

OBJECTIVES:

For the Music Educator Instruction Program

1) TO CREATE AN AWARENESS AMONG MUSIC EDUCATORS OF THE MUSIC OF YOUTH.

Example--During the opening weeks of the Youth Music Institute, music educators, staff members, and students moved immediately to discussing youth music and its role in society and education, but as the Institute progressed, it became obvious that all members of the Institute were not talking about the same thing. Consequently the educators changed the design of the input and began to do more listening to what was happening in terms of the music. At the culmination of the total Institute during the 4th week the music educators' main activity was to sit down with students and staff members who were proficient in the area of youth music and listen to records, tapes, and actual groups performing the music indicating that, at the end of the Institute, they were finally becoming aware of what the music of youth was, admitting that even though they were discussing youth music at the outset of the Institute, they really were not knowledgeable as to its essential nature.

2) TO ASSIST MUSIC EDUCATORS IN RELATING THE MUSIC OF YOUTH TO OTHER MUSICS AND ESPECIALLY TO THEIR OWN MUSIC EDUCATION PROGRAMS.

Example--As the music educators in attendance at this Institute became more proficient in the understanding of the music of youth, they were able to point out relationships that the music of youth had to the music of their own programs and upon discussing with the students the effect of youth music upon their lives, the music educators immediately began to see the relationship of this youth music to their education programs. Once the music educator was aware of the tremendous effect the youth music had upon the youth of our country, once they were aware of the total involvement that most youth had with this music, it became obvious to them that if theywere to successfully communicate with their students, the key to such a development would be to incorporate, at least to some degree, youth music into their own music programs.

3) TO PROVIDE MUSIC EDUCATORS WITH INSIGHT INTO THE UNDERSTANDING OF THE MUSIC OF YOUTH. Example--Music educators came to the Institute with a preconceived, stereotyped notion as to what youth music was. They found themselves at a definite disadvantage in discussing this music with students who produced the music as well as the professional musicians. It wasn't until a dialogue was established between the musicians who produced youth music and the music educator that the music educators really became aware what youth music was. Once they understood some of the reasons why the music was produced, why the volume was loud, why the rhythm was unrelenting, and similar aspects such as this, they began to realize that there was rhyme or reason to the music of youth, that there was something here, and now that

they had developed some insight into youth music, they became more comfortable in discussing youth music as it related to the other objectives of the Institute.

4) TO ENCOURAGE MUSIC EDUCATORS TO IDENTIFY WAYS IN WHICH THEY CAN INTEGRATE THE MUSIC OF YOUTH INTO THEIR OWN SCHOOL MUSIC PROGRAMS. Example--As music educators watched students and professional musicians perform and as they discussed these performances with the musicians as well as asking questions, the music educator got a complete understanding of what the music of youth was. He also was able to see many of the things taught in music education programs being applied by the youthful musicians to youth music. As he discussed these factors with the individual students and professional musicians, many ideas were developed as to how to some degree this music could be incorporated into school music programs. But this statement must be tempered with the fact that students specifically stated that they did not want music educators tampering with their music, so to speak. They felt that the music of youth was more or less an escape from something going on in school. They enjoyed the fact that it was outside of school and were not interested in having youth music as they know it put into the curriculum. The one thing for which they did cry out was for the music educator as well as the older generation to show some interest into what they were doing and to be open minded about the music of youth. They merely wanted this type of commitment from the educators and the older generation. They were not necessarily interested in having their music, as they say, brought into the school music program, tampered with, and possibly destroyed.

5) TO OPEN COMMUNICATION CHANNELS BETWEEN MUSIC EDUCATORS AND YOUTHFUL MUSICIANS. Example--At the end of the Institute, it became obvious

that most students and professional musicians saw the relationship between the music educator and the youthful musician as a monologue of the music educator at the young person. The Youth Music Institute at the University of Wisconsin seemed to set up a common meeting ground for music educators and youthful musicians which encouraged dialogue between music educators and youthful musicians. Once this dialogue was established, the attitude of the young musicians became positive and very open. Once the music educator was able to step down slightly from his pedestal and communicate with the youthful musicians at their own level, a whole new world of understanding and insight in regard to interpersonal relations was opened for both the educators and the musicians. Herein probably lies the essential success of the Youth Music Institute. It is not necessarily the music that we are concerned with, it is not necessarily music education that we are concerned with, it is the interpersonal relationship between a teacher and his student. As soon as the student sees this relationship as a dialogue-type situation, he sets aside all hostility and throws aside all barriers that he might have to learning and the music educator immediately can sense this. Once this relationship is established there are no limits as to what can be accomplished in the exploration of subject matter.

For the Student Instructional Program.

6) TO RELATE THE MUSIC OF YOUTH TO OTHER MUSICS. Example--Many of the youthful musicians in attendance at the Institute are not participants in general school music programs. In their dialogue with music educators at the Youth Music Institute, many of them were excited because for the first time they were becoming aware of other musics that were taking place besides theirs.

7) TO GIVE GUIDANCE TO YOUTH IN THE COMPOSING, PERFORMING, AND APPRECIATION OF THEIR MUSIC. Example--As the youthful musicians began relating to the professional musicians in attendance, the groups immediately began exchanging ideas in terms of their compositions and performances. They watched each other perform. The professional musicians worked with the youth groups as they performed. Various compositions were critiqued by other individuals. Because the various youth music groups came from all over the country, different types of music were mutually appreciated for the first time.

8) TO PROVIDE YOUTH WITH A TECHNICAL KNOWLEDGE AND UNDERSTANDING OF TODAY'S MUSIC. Example--As the youth groups worked with the professional musicians and members of other youth groups, there were various levels of technical proficiency on the various instruments which were shared among the individuals. Also, due to the fact that the music industry had furnished new equipment, some of which was just being introduced to the market, the musicians in attendance at the Youth Music Project had a unique opportunity to first hand explore some of the new instruments and some of the new sounds they were capable of producing, consequently having a unique experience in developing more technical knowledge and understanding of today's music.

9) TO PROVIDE YOUTHFUL MUSICIANS WITH AN OPPORTUNITY TO RELATE TO THEIR PEERS FROM OTHER CITIES THROUGH MUSIC. Example--Certainly one of the most exciting aspects of the Youth Music Project was to have a young musician from the West Coast arrive in Madison, Wisconsin and find there a group of youngsters from the East Coast, a group of youngsters from the South, a group of youngsters from the Midwest also performing

on various instruments, composing their own music and enjoying their life in the world of youth music. Once again because of the differences between the various parts of the country, each youthful musician had a wonderful experience in working with his peers from other cities and exchanging ideas at all levels but specifically at the music level.

10) TO OPEN COMMUNICATION CHANNELS BETWEEN YOUTHFUL MUSICIANS AND MUSIC EDUCATORS IN GENERAL. Example--When the young musicians were asked to make comments about the music education programs where they were from, many of them were unwilling to do so because they did not believe that they were being asked to play a role of contributing to a situation which involved educators. Once the Youth Music Institute was able to convince the students that they were to be involved in a dialogue with the educators and that they were not to be on the listening end of a monologue did the communication channels open and the youthful musicians become involved.

11) TO MAKE STUDENTS AWARE OF THE MUSIC EDUCATOR'S DESIRE TO HELP THEM. Example--One of the most exciting experiences of the Institute was to have the students come up to the educators and say, "This is the first time that any music educators have listened to our music. This is the first time that any music educators have really talked with us. This is the first time that any music educators have really expressed a desire to help us."

For the participating school systems' programs:

12) TO DEVELOP AMONG THE MUSIC SUPERVISORS AND THEIR STAFFS AN AWARENESS OF THE MUSIC OF YOUTH AS IT EXISTS IN THEIR PARTICULAR SCHOOL SYSTEM. Example--In the city of Philadelphia, Penn., a runoff contest was held. The winner received a prize which consisted of the trip to

Madison, Wisconsin for the Youth Music Institute. The runoff contest includdd 80 youth music groups. This situation was duplicated in many of the cities in the country that participated in the Youth Music Project as school systems.

13) TO DEVELOP THROUGH A PROCESS OF SELECTING MUSICIANS A RAPPORT BETWEEN MUSIC EDUCATORS AND YOUTH IN THAT PARTICULAR SCHOOL SYSTEM. Example--In many cases as the youth music groups competed to be sent to the Youth Music Project in Madison, these particular groups were not made up of students from the school music program, yet they were working with the music educator. For the first time the music educator was becoming aware of the fact that there were students in his school that were deeply involved with music but were not in his music program. Another aspect of this particular problem was in many cases the music educator who accompanied the youth music group to Madison conversed and worked with these students for the first time and the relationship between the educator and the students was developed here at the Institute. We are sure that it will carry on to some fruitful activity when both the educator and the students get back to their home city.

14) TO PROVIDE A CATALYST IN THE SCHOOL SYSTEMS FOR FUTURE PROGRAMS CONCERNED WITH THE MUSIC OF YOUTH. Example--In many cities wherean extensive selection process was incorporated to determine the group which would represent the city for the Youth Music Institute, the school system was overwhelmed with applications for youth music groups and the school systems were educated as to the dimensions of youth music participation by young musicians in their school system. Consequently music supervisors and superintendents and other administrators in the school systems, now being aware of the extent of

youth music participation in their school, are interested in the Youth Music Institute hoping that they can get some ideas for developing some programs which might answer needs of students as expressed in the area of youth music.

15) TO ENCOURAGE EDUCATORS TO DEVELOP WAYS IN WHICH THE MUSIC OF YOUTH CAN BE INCORPORATED INTO THE SCHOOL CURRICULUM. (See participant reports).

16) TO DEVELOP MORE UNDERSTANDING OF YOUTH IN THE SCHOOL SYSTEM THROUGH THE MUSIC WITH WHICH THEY IDENTIFY. Example--The Youth Music Project did, in fact, demonstrate that the music of youth was a powerful communicative device in the world of youth. Music educators were finding many sociological ramifications, psychological ramifications, within the music of youth. They were finding that in many instances if they couldn't obtain answers directly from the youth verbally, they found the answers to the questions they asked from the youth musically.

For the related research program.

17) TO PROVIDE AN OPPORTUNITY FOR THE EXAMINATION OF THE MUSIC OF YOUTH FOR THE PURPOSE OF ASCERTAINING THE ROLE OF MUSIC IN THE SOLUTION OF SOCIAL PROBLEMS. Example--Anthropologists, psychologists, and sociologists at the Youth Music Institute definitely pointed out the essential existence of youth music as an intricate part of the life style of our youth. It was pointed out that as the initial proposal for the Youth Music Project stated, the music of youth is a common denominator for all youth and because it has such a wide sweeping influence on all youth, it can not be dismissed as not being a vital factor in the solution of social problems.

18) TO DETERMINE IF THE MUSIC OF YOUTH CAN BE THE COMMON DENOMINATOR IN OPENING COMMUNICATION CHANNELS BETWEEN YOUTH AND EDUCATORS. Example--As previously stated, the one factor which has made the Youth Music Project a success was that for the first time in the estimation of the youth and the educators in attendance, there was a definite dialogue going on between educators and youth and the music of youth was the subject matter.

19) TO DETERMINE THE ROLE OF THE MUSIC OF YOUTH IN THE PSYCHOLOGICAL AND SOCIOLOGICAL GROWTH OF YOUTH. (See teaching staff presentations).

20) TO DETERMINE THE ROLE OF THE MUSIC OF YOUTH IN OUR SOCIETY TODAY. Other reports will reveal the extent to which the final two objectives were obtained. The diverse nature of the various components of the program were instrumental in insuring the success of the program. These components were represented by the fact that the music educators discussed the youth music with educators, that the students had an opportunity to work on their music performance, that the students were able to perform for the educators, that the students and educators were able to carry on a dialogue, that the educators were able to carry on a dialogue with the professional musicians, that the educators were able to observe the professional musicians working with the students, that the educators, students, and professional musicians were able to carry out a successful performance for public consuption. All these various components were diversified enough to answer individual needs and to maintain total involvement for as long as possible. Substantive content of the program was definitely related to the school and classroom situation and student learning, more so probably than any other Office of Education program, because the

students themselves were an essential input factor in terms of program content and they were not merely considered guinea pigs or anything of that nature. They were not the subject of research, but they were considered consultants or instructional assistants. In other words, their role was one of a teacher rather than a student.

Two techniques of instruction were applied which might be considered new, at least in the sense that they are not used widely and these techniques were applied with regularity during the Youth Music Institute. One was facilitating the learners total involvement in objective setting and program planning. At the end of each week, general meetings were held where the participants were encouraged to evaluate the program and their work during the previous week and to adjust the objectives and set new objectives for the coming week as well as design the appropriate schedule and learning experiences which they felt should be incorporated in order that these objectives might be attained. This technique was invaluable in terms of maintaining total involvement of the participants, maintaining the participants' interest as well as keeping the morale of the group at a very high level throughout the Institute.

The other instructional technique used was alluded to previously in this report and that was namely, role reversal, where the students played the role of the teacher and the teacher played the role of the students, etc. This, we found, was invaluable in developing empathy within one group for another. Without this role reversal technique of instruction, the Institute would never have been able to achieve dialogue between the various components. The Institute would merely have remained a monologue type situation.

In terms of new equipment, it must be mentioned that there was approximately $30,000 of amplification equipment used by the students in the producing of their music, and although the students were familiar with most of this equipment, much of it was new to the music educators. Many were becoming aware of all the new types of instruments that have been produced in the last few years for the first time, types of instruments that the students are familiar with but the kind of instruments that had not fallen into the hands of music educators. As the music educators became acquainted with this new equipment as well as some other new instruments, they began to see an application for this type of equipment in their own school and teaching programs.

The informal program at the Youth Music Institute became a very formidable item in terms of the maintenance of group morale. The facilities of the University of Wisconsin that were used provided a residential education situation in that all the members of the Institute were housed in the same place. Consequently, during meals, recreation periods, and free time, many of the Institute participants were together to carry on discussions about the day's work and anticipate the happenings coming up in the schedule.

In terms of the duration of the project, it was very satisfactory. Due to the fact that the educators in attendance at the Project basically had to go through an attitude change, it was necessary to have the Institute run four weeks. Certainly, as we look back on the Institute now, it wasn't until the fourth week that the real attitude change began to take place. Any Institute shorter than four weeks would have been ineffective and obviously anything longer than four weeks would have been too expensive to fund. If any mistake was made in the planning of the project, it was in the distribution of administrative staff, once again referring to the complexities of the project and its many unknown qualities. As it turned out, by the beginning of the Institute, three main administrative staff members, Mr. Sarig, Mr. Zellner, and Mr. George were completely wiped out of the project in terms of actual participation, such things as teaching, carrying on discussions, leading discussions, etc. They were overwhelmed with administrative details which were necessary to sustain the program and facilitate its accomplishing of objectives. A serious mistake was probably made when the Youth Music Institute staff allowed budget cuts in about the last two or three budget negotiation sessions, for it was these budget cuts that took the flexibility and the ability to respond to problems away from the Project's administration and, as will be demonstrated in the closing financial report, forced the University of Wisconsin into a situation where it will have to assume a $10,000 expenditure over and above its initial commitment.

6. EVALUATION

The Youth Music Institute constantly encouraged evaluation. This was facilitated by the fact that at the end of each week evaluative conferences were set up with all the participants, at which time the contents of the curriculum and the style of instruction were discussed. The results of these evaluative sessions can best describe the findings. The Youth Music Institute Administrative Staff set up the program, style of instruction, and curriculum for the first week. When the participants were able to evaluate the first week and when they were given the freedom to design their own program and objectives for the second week, the changes were very slight. The music educators agreed that the essence of the program should be dialogue between the educators, the students, the anthropologist, psychologist, sociologist on the staff, and the professional musicians. This type of workshop atmosphere prevailed throughout the Institute and probably was most influential in bringing about some of the successful attitude changes that we were able to obtain.

It seems very clear to the project administration at this time that it will be difficult, if not impossible, to communicate to people not in attendance at the Institute as to what actually happened to the music educators who were here for the full four weeks. It was a dynamic process of development that effected their learning experience. Leaders of the Music Educators National Conference, the Youth Music Institute Staff, and participants have all agreed that within the next year, a similar Youth Music Institute should be held at regional and local levels under the leadership of the participants and Institute workshop, and the Youth Music Institute administrative staff. A proposal to facilitate these regional and local Youth Music Institutes is in the process of development and will be presented to the appropriate agencies in the near future. It is through these regional and local institutes that followup evaluation will be made on the Institute participants, namely the music educators, the students and the guidance counselors. Other evaluation instruments will be applied to the professional musicians as well as the guest lecturers and staff from other institutions and other disciplines. These evaluation instruments will be administered through the mail. Other evaluative instruments can be found in the participant's individual reports.

III. Conclusions

It can be said uncategorically that the music educators in attendance at the Youth Music Institute, the administration of the Youth Music Institute staff, and the guidance counselors did not know what the music of youth was.

As pointed out by one of our staff members, George Duerksen, participants had in their minds a stereotyped perception of what they thought rock should be and as the Institute progressed everyone became aware that this stereotyped perception was not anywhere near things as they were. Consequently, one of the biggest accomplishments of the Youth Music Institute in terms of the music educators in attendance was to have a knowledge input in terms of youth music. The presence of the students along with the educators at the Youth Music Institute pointed up the prejudice and bias that music educators have toward music. It pointed up how this prejudice and bias alienates their students from more than just the music. In the dialogue situations between the music educators and students, the music educators became aware that they were closed systems, and that as soon as they would open their systems, become open-minded, have a willingness to accept and a willingness to listen, the dialogue became fruitful.

It was probably at this point that the teachers realized the essence of the problem of a communication gap or generation gap between teacher and student does not specifically deal with subject matter or the interest of the students as such, but is traced directly to the attitude of the music educator toward the student and who he is. Most music educators left the Youth Music Institute convinced that if they display an open-minded attitude and were willing to accept the students for what they were, that there would be no limits to what could happen between the students and the teachers in terms of development of their relationship and the carrying out of any activity in relation to subject matter and learning.

Certainly, based on our experience at the Youth Music Institute, music educators will be changing their methods of instruction. They are going to introduce aspects into their instruction such as clientele involvement in the setting of objectives. In other words, they will no longer bypass the students when they are designing new programs, courses or curriculum. Students will find themselves being more open to teachers because now they understand that the teachers are really concerned. The problem is a mutual problem of communication. Prejudgment is made before dialogue is attempted.

In terms of impact on the host institution or the institution of the participants, this would be a very difficult matter. The dynamics of the situation at the Youth Music Institute were very powerful and very moving for the participants themselves. But it is this very type of experience that is difficult to communicate in words to other people. This, once again, is the reason for our intention to establish Youth Music Institutes at various regional and local levels throughout the country, so that more people can experience the elements discussed in this report. Certainly, that experience will effect more change than this report ever will.